

Out and about in Napa politics
Chris Edwards tries again for City Council seat – and you can help out this weekend.
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The envelope, please
Academy of Friends Oscar gala relies on lots of volunteers.
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Indie spirit
Highlights of the '05 SF IndieFest.
see Arts section



BAY AREA REPORTER

Vol. 35 • No. 5 • 3 February 2005

Serving the gay, lesbian, bisexual, and transgender communities since 1971

Council vacancy blurs future of Oakland gay district

by Matthew S. Bajko

Visions of creating a gay district near Oakland's Lake Merritt dimmed last month with the resignation of the proposal's main proponent from the Oakland City Council, some East Bay gay advocates said.

Danny Wan, Oakland's first and only out gay council member, resigned his seat in mid-January in order to take a better paying job as an attorney for the Port of Oakland. Wan said he made the choice to leave elective office for financial reasons. His \$63,000-a-year salary as a council member hampered his ability to care for aging parents, Wan said.

While Wan's decision shocked and saddened his supporters, it also left in doubt whether a gay business district would emerge in Oakland, something Wan had pushed for over his five years on the council. As Oakland's Community Economic Development Agency notes on its Web site, "a LGBT-oriented commercial and residential neighborhood is being nurtured" by Wan.

According to the agency, the potential gay district is "ideally situated on the southeast shore of Oakland's
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Shake-up at Lyon-Martin clinic

by Zak Szymanski



Jane Philmont, Oakland

Doretha Williams-Flournoy, inset, has announced she is leaving Lyon-Martin Women's Health Services.



Rick Gerhart

After three and a half years on the job, Doretha Williams-Flournoy, the executive director of Lyon-Martin Women's Health Services, is stepping down from her position, effective February 15. The decision around her departure was a joint one made by her and the board, and appears to be the result of increasing tensions between the administration and former medical staff as the clinic struggled to care for its patients while maintaining adequate funding for survival.

"The board and I are in agreement that my job was to take it to this point. The board now has a plan, and after some discussion, we decided maybe this is the time to make my transition," Williams-Flournoy told the *Bay Area Reporter*. "At this point I believe the board wants somebody more detail oriented in their management style. If

we could afford a deputy director, that might be one way to handle everything that the position requires, but we can't afford that."

Lyon-Martin – located at 1748 Market Street and named for lesbian pioneers Phyllis Lyon and Del Martin – was founded in 1979 to respond to the specific health needs of underserved lesbians. Annually, its services reach over 3,000 women and transgenders of all backgrounds who lack access to quality care. All patients are welcome regardless of their ability to pay. Its annual budget is \$1.2 million.

Now, more than ever, say those involved with the organization, the community needs to rally around this important institution. Following the departure of its medical director, nurse practitioner, and most of its staff, the clinic was closed for medical care from the last week in November until January 24. It is now staffed with a temporary doctor and a new nurse practitioner who see patients two and three times a week, respectively, but the organization still is recruiting a permanent physician and is not yet accepting new patients.
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Center's job fairs draw crowds

by Kevin Davis

The LGBT Community Center's job fairs have been a quiet success story for the community, and survey results from previous events have shown both job-seekers and prospective employers have benefited from the experience.

That makes the next job fair – the center's fourth takes place Wednesday, February 9 – extremely inviting. The event is expected to attract as many as 30 Fortune 500 and other

companies with over 120 positions open (including receptionists; accountants; executive assistants; sales reps; software programmers; executive, senior, and entry-level management; public relations and marketing; and advertising), and 400-500 job seekers.

Preceding that, on Saturday February 5, David Bach, the center's workforce development coordinator, leads "How to Attend a Job Fair 101," a two-hour workshop covering the basics of attire and other tips to help job seekers make the best impression possible.

The diversity-minded employers represented at the job fair take a proactive stance in specifically reaching out to qualified LGBT workers, while the center serves as a comfort zone for the community to access LGBT-friendly employers directly, making one's orientation a moot point, a win-win situation.

The center partners with key Bay Area corporations, "an opportunity to roll out the red carpet, a welcome mat to companies," said Bach. "Forward-thinking employers are looking for inlet vehicles into our community workforce, this well-thought of employment sector." The job fairs also serve as a source of revenue for the center, as booths rent for \$425 to \$800. The companies can purchase whole job fair series annual packages, a deal so far unpublicized enough. But, Bach added, "We're getting more savvy."

Recruiters target LGBTs who get lost in the shuffle of uncomfortable mainstream employment channels such as colossal diversity job fairs where diversity is generally defined as women, minorities, or disadvantaged



David Bach

The LGBT Community Center was bustling with activity at last September's job fair; the next one takes place Wednesday.

people with an easily identifiable need – groups that are federally protected.

"LGBT people are, of course, not a federally protected class," said Bach.

Although longtime city residents seldom fear corporate homophobia, newcomers from less progressive parts of the country often experience a workplace coming out process.

"I think that as gay people, in addition to all the usual concerns we have in the workplace, we want to work in places that are open, accepting, and at the least, tolerant," said Peter Jacobs, a career consultant and coach who has facilitated self-marketing workshops at the center.

Jacobs's view on sexual orientation is typical of employers who participate.

"Not only is it a non-issue, we're actively interested in making sure the LGBT community understands they're welcome and wanted, as much as anyone who's qualified and motivated," said Jacobs.

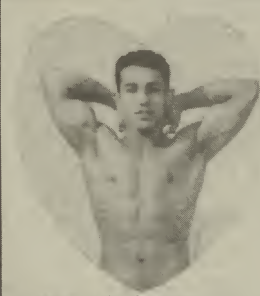
Job seekers often rationalize, and feel lacking in experience pertinent to the employers
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Rick Gerhart

Remembering tsunami victims, survivors

Buddhist monks from the Wat Buddhapradeep monastery in San Bruno prayed for victims of the recent tsunami disaster as part of an interfaith service Tuesday, February 1 on the steps of San Francisco City Hall. A small crowd gathered to hear prayers from religious leaders and statements of concern from local politicians. This Saturday, February 5, LGBT community members will hold a fundraiser for tsunami survivors. For details, see the Out and About listings on page 32.



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Black HIV/AIDS rates are focus of programs

by Matthew S. Bajko

As the fifth annual Black HIV/AIDS Awareness Day approaches, local health officials are redoubling their efforts to reach African Americans, who continue to be disproportionately affected by the disease.

As of 2004, African Americans accounted for 49 percent of all HIV infections nationally, yet represented 13 percent of the U.S. population. Locally, health officials estimate blacks make up to 8 percent of the city's population but account for 15 percent of all people living with AIDS.

In terms of HIV cases, blacks have the highest HIV prevalence of any group in the city, estimated at 4.1 to 4.7 percent compared to whites, who have a 3.0 to 3.7 percent HIV incidence. Among men who have sex with men, blacks account for nearly 40 percent of all HIV cases.

In recent weeks, several new HIV initiatives specifically aimed at gay black men have been launched in San Francisco. A new HIV prevention ad campaign called "Homoboy," paid for by the health department's HIV section, premiered using hip-hop imagery to appeal to younger gay men of color. The campaign's tagline reads, "don't be a bitch - use a



From left, Black PLUS organizers Rickey Williams, Karl Knapper, and Chadwick Campbell.

condom."

The Stop AIDS Project announced it will host later this month its first Positive Living for Us seminar or PLUS specifically for black men living with HIV. The Black PLUS is a two-day weekend educational and experiential workshop for people who have recently tested HIV-positive and their significant others, as well as people who have been positive for quite some time but have not yet accessed information on HIV and service providers.

Rickey Williams, coordinator of the project's Our Love program for black men, said historically the agency's seminars have been viewed as solely for gay white men. Taking part in last April's seminar as a staff member, he was one of only two men of color in a room of 35 men. Other staffers of color had the same experience at other seminars last year, so Williams and a group of men of color designed a program to meet

the needs of black men.

"The Black PLUS seminar is by us, for us, and that is the theme of the seminar," said Williams. "African American men access services in a totally different way as opposed to their white gay counterparts. The black community has a lot of resources. The unfortunate thing is we don't necessarily access them."

AIDS overview

Disturbingly, a new survey revealed that a large segment of the African American community continues to believe that U.S. government scientists created HIV to eradicate or control African American populations, and black men who hold those beliefs are less likely to use condoms in order to protect against transmission of HIV.

Those findings are based on a telephone survey of 500 respondents conducted by the Rand Cor-

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Milk Club elects new executive board

by Zak Szymanski

The Harvey Milk LGBT Democratic Club elected an entirely new executive board last Tuesday, January 25, choosing Greg Shaw as its president; Larry Roberts as its vice president of political affairs; Saskia Traill as vice president of internal affairs; Paul Hogarth as correspondent; and John Emery as treasurer.

The new board mostly represents "fresh blood," according to former Milk Club President Robert Haaland.

"It's an entirely new group of folks with an exciting vision and I'm thrilled," said Haaland. "It's a very committed, dedicated group of LGBT activists."

The team also can be characterized, said Shaw, as mostly younger and newer voices in the political arena who were drawn to politics by the 1999 mayoral campaign of Supervisor Tom Ammi-ano.

"I've been a member of the club for about four years, and before that, I had never done anything political," said Shaw. "Most of the officers are kind of like that - a whole group of the 'Class of '99' that stayed around."

Shaw, 37, represents some other "firsts" for the club; he believes he is the first openly bisexual president of the club, as well as



New Milk Club prez Greg Shaw.

the group's first openly SM-identified president.

"SM is the orientation that has had the most impact on my life," explained Shaw.

"It's important to have a bisexual person with a political SM identity," said Haaland. "The club truly does represent the spectrum of the community."

As president, Shaw said he hopes to capitalize on this upcoming "bonus year" - a rare period of time when there is only one local election in the near future - and energize the club in other ways.

"Normally we're spending all of our time doing campaign work.

We get to be an activist club this year, which I think is kind of fun," said Shaw.

One goal is to be more proactive rather than reactive.

"I think we're all kind of sick of not really pushing our queer agenda and always playing defense," he said. "We hope to push issues that are challenging, even locally."

Organizing the transgender community and queer people in single residency occupancy hotels is one item on the agenda, as is campaigning for marriage equality in more conservative areas such as Modesto and Bakersfield.

"I want to work on marriage issues as well as represent people who are skeptical of it," said Shaw, who called the issue "the fight of the century," not because of its legal subtleties or implications but because "it's about whether queer people have the right to exist."

The Milk Club, founded in 1977, is the city's largest Democratic club. It meets every fourth Tuesday of the month at the Women's Building, 3723 18th Street, at 7 p.m. The club's political action committee meetings are held the first Tuesday of the month at the LGBT Center, 1800 Market Street, at 7 p.m. Interested people are welcome to attend. For more information, visit www.milkclub.org.



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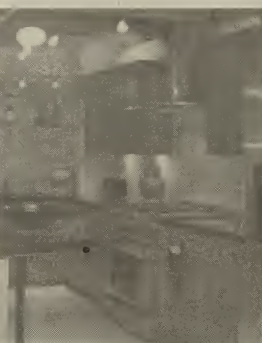
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Library panel to vote on Castro branch plans

compiled by Cynthia Laird

Quorum having been lost during its January 20 meeting, the San Francisco Library Commission will meet again tonight (Thursday, February 3) to vote on a request it postpone renovation of the Castro's branch library.

Supporters of a plan to construct a museum and research center for the GLBT Historical Society at the Eureka Valley Harvey Milk Memorial Branch Library are asking for a four to five month delay in order to flesh out details of the still emerging proposal.

Library commissioners are expected to vote tonight on whether to grant the delay or move forward with renovation of the branch library. The Board of Supervisors already passed a resolution supporting a delay in the project so library staff and historical society members have time to examine whether the relocation of the society's archives and museum to the Castro is feasible.

Neighbors of the branch on 17th Street at Pond and library users have raised concerns and questions about the project, ranging from design issues to fears that library space will be lost to the historical society.

Society members, Supervisor Bevan Dufty, and acting city librarian Paul Underwood have argued for the delay, saying the ren-

ovation offers a unique opportunity to create a cultural destination in the Castro. They contend the library branch could benefit from a merger with the society.

The library commission's meeting begins at 4 p.m. in the Koret Auditorium at the Main Library, 100 Larkin Street.

Forum on Internet sex

The Conant Foundation will host a free public forum on Internet sex Tuesday, February 8 from 6:30 to 8 p.m. at the LGBT Community Center, 1800 Market Street, in the Rainbow Room. Dr. Marcus Conant will moderate a panel discussion. Light refreshments will be served. For more information and to RSVP, call (415) 255-0806.



News Briefs

Forum on LGBT families

The LGBT Family Collaborative will present an educational symposium "Hear It From Us: Perspectives of Youth with LGBT Parents" Tuesday, February 8 from 6:30 to 8 p.m. at the LGBT Community Center, 1800 Market Street in San Francisco. A panel of youth and young adults with LGBT parents will share their personal stories about growing up, address the challenges they face, and suggest ways that LGBT parents and community members can support children from alternative families.

The LGBT Family Collaborative includes Children of Gays and Lesbians Everywhere, Our Family Coalition, the community center, New Leaf: Services for Our Community, and the Lavender Youth Recreation and Information Center.

The event is part of the Second Tuesday series at the center, funded by the San Francisco Department of Children Youth and Families and the San Francisco First Five Commission. Events in the series are free, though donations are welcome.

Childcare is available at the center's KidSpace. If children are in diapers, RSVP to (415) 865-5553.

EQCA gala to celebrate SF weddings

Equality California will mark the one-year anniversary of San Francisco officials marrying same-sex couples with its Equality Awards gala dinner at City Hall, 1 Dr. Carlton B. Goodlett Place, Saturday, February 12. The event starts at 6 p.m. with a reception and silent auction, followed by dinner, entertainment, and an awards program at 7. A VIP champagne reception takes place at 9:30. Tickets are \$250 per person, or \$350, which includes the reception.

The evening will be highlighted by the presentation of two awards: the Political Leadership Award will be given to state Assembly Speaker Fabian Nunez (D-Los Angeles), a joint author of Assemblyman Mark Leno's (D-San Francisco) Religious Freedom and Civil Marriage Protection bill now working its way through the Legislature. The Phyllis Lyon and Del Martin Marriage Equality Award will be presented to Mayor Gavin Newsom, who on February 12, 2004 ordered city officials to issue marriage licenses to same-sex couples.

"Equality California could not think of anyone more deserving of this award than the individual who made it possible for Phyllis and Del to become the first same-sex couple to get married," said Executive Director Geoffrey Kors.

To purchase tickets or for more information, call (415) 581-0005 or visit www.eqca.org.

GAPA photo competition

The Gay Asian Pacific Alliance has announced a nationwide call for photography submissions around the theme of "Coming of Age: GAM in America." Winning entries will be presented in a multimedia arts exhibition scheduled for Pride Month in June, and be featured in a 2006 calendar slated for national distribution.

GAPA members said the group's goal is to increase the visibility of gay Asian and Pacific Islander males. "The main intent is to encourage participation from a broad range of community members, particularly among those who may not have considered artistic expression as a viable opportunity," GAPA members said in a statement.

Photo submissions must be received by April 15. Participants must be at least 18 years of age and be self-identified as gay, bisexual, or transgender male of Asian/Pacific Islander heritage. For entry guidelines, model releases, and other information, visit www.gapa.org or e-mail calendar@gapa.org.

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Justice department declines to defend pot censorship law

by Liz Highleyman

Last week, as the January 26 deadline approached to appeal a district court verdict overturning a federal law prohibiting marijuana-related advertisements, the Department of Justice informed Congress that it would not defend the ban.

The law in question, Section 177 of the federal spending bill for fiscal year 2004 – also known as the Istook Amendment, after its sponsor, Representative Ernest Istook (R-Okla.) – prohibited the display on public transit systems of ads calling for marijuana policy reform or criticizing existing anti-marijuana laws. The statute would have cut off federal funding for any local transit system that accepted such advertising.

In February 2004, the American Civil Liberties Union, the Drug Policy Alliance, the Marijuana Policy Project, and Change the Climate Inc. challenged the law's constitutionality, alleging that it violates the First Amendment guarantee of free speech.

The official defendant in the case is U.S. Secretary of Transportation Norman Mineta, former mayor of San Jose and 11-

term congressional representative for Santa Clara Valley. The plaintiffs filed the lawsuit after the Washington, D.C. transit system rejected their ad criticizing marijuana laws.

Last June, Judge Paul Friedman of the U.S. District Court for the District of Columbia ruled that the advertising ban was "illegitimate and constitutionally impermissible." He stated, "There is a

with Friedman that the law "amounted to viewpoint discrimination in violation of the First Amendment."

The Office of the Solicitor General, responsible for conducting federal government litigation, rarely declines to defend laws passed by Congress. With the appeal halted, the district court injunction against enforcement of the law becomes permanent.

"The Justice Department finally met a law so unconstitutional it could not find any way to defend it."

clear public interest in preventing the chilling of speech on the basis of viewpoint," adding that the government has no legitimate interest in suppressing such messages.

Congress had until last Thursday to appeal Friedman's decision. Although the federal government initially sought an appeal, Solicitor General Paul Clement told Congress that the government would not defend the ban, stating in a letter that it "does not have a viable argument to advance in the statute's defense," and agreeing

"The Justice Department finally met a law so unconstitutional that it could not find any way to defend it," said Graham Boyd of the ACLU Drug Law Reform Project. "Congress should stop trying to silence public discussion of the cruel and expensive failures of current marijuana laws."

Added the MPP's Steve Fox, "The government has resorted to silencing free speech because it knows it cannot win an honest debate about marijuana prohibition." ▼



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OPEN FORUM

Obscuring freedom

The First Amendment goes too far? That was the finding this week of a survey of 100,000 high school students released by the John S. and James L. Knight Foundation, which sponsored the \$1 million study. The First Amendment is the foundation of the U.S. Constitution, conferring upon citizens the freedoms of religion, speech, press, and assembly. Yet, according to a story by the Associated Press, when told of the exact language of the amendment, more than one in three students said it goes "too far" in the rights it guarantees. Equally troubling, only half the students said newspapers should be allowed to publish freely without government approval of stories.

"These results are not only disturbing; they are dangerous," said Hodding Carter III, president of the Knight Foundation. "Ignorance about the basics of this free society is a danger to our nation's future."

Besides the obvious conclusion that schools aren't doing enough to teach the First Amendment to students, the survey findings show a dangerous shift in young people's thinking that is magnified when one takes into account the conservative tilt now under way in much of the country.

Dangerous, of course, because the government has been paying for favorable commentary. Recent reports have identified several conservative columnists who have received federal funds for promoting President Bush's education law and heterosexual marriage, either in their syndicated newspaper columns (without disclosing the contracts), or in materials they wrote for the government. One of those columnists, Maggie Gallagher, testified before the Senate last year as an "expert" on marriage during the debate on the Federal Marriage Amendment without ever disclosing that she was on the government payroll. There have also been cases of the government distributing "news" materials to media outlets, many of which ran the items as bona fide news stories when in fact they simply promoted an

administration program and were in essence press releases.

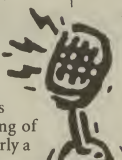
Imagine what this country would be like if newspapers were required to get government approval before publication. For the gay press, such a policy would have a crippling effect.

With conservatives firmly emboldened by their increased power, there have already been efforts to make gays and lesbians less visible, sort of a whitewashing of American life of which we are clearly a part. New Education Secretary Margaret Spellings went ballistic over *Postcards from Buster*, a PBS show about diverse families, when one episode included a lesbian couple and their child in Vermont talking about how they make maple syrup. James Dobson, of Focus on the Family, accused *SpongeBob SquarePants*

of being a stealth gay role model promoting tolerance. And of course, the Marriage Protection Act was reintroduced in the Senate last month, meaning there likely will be another grueling debate on same-sex marriage even though there are not enough votes in the Senate to move forward on the constitutional amendment.

To hear it from social conservatives, they would like nothing better than to erase us from society. If a public education program can show features on every other type of family in America, why can't a family headed by a same-sex couple be shown?

By attempting to manipulate opinion and reality, the Bush administration is fostering intolerance and prejudice, two things we don't want high school students to embrace. ▼



Editorial



Award nominees lack diversity

by Phill Wilson

Each year the Gay & Lesbian Alliance Against Defamation's Media Awards recognizes and honors members of the media for their fair, accurate, and inclusive representations of the lesbian, gay, bisexual, and transgender communities and the issues that affect our lives.

This past year was groundbreaking for gays in black journalism. From black churches supporting or opposing gay marriage to the alarming rise in HIV infection rates among black gay and bisexual men, black journalists tackled issues considered taboo by many and generated the beginning of an open and honest dialogue in a community that isn't necessarily willing or ready to discuss the "L," "G," or "H" words.

That is why the absence of any substantive recognition of black journalists among this year's GLAAD nominees is so shocking. Black journalism plays an important role in covering issues that are important to Americans of African descent who happen to also be lesbian, gay, bisexual, or transgender.

In the area of overall newspaper coverage, the National Newspaper Publisher's Association, a 65-year-old federation of more than 200 black community newspapers from across the United States, featured monthly columns written by black gay and lesbian journalists. The columns dealt directly with gay issues in the context of black America. GLAAD and others were quick to attack George Curry's column on gay marriage, but ignored Kai Wright's follow up or NNPA's fair and balanced response to the reaction to Mr. Curry's column.

There were also regular major feature stories in the Los Angeles Wave Newspapers, L.A. Watts Times, New York Amsterdam News, Atlanta Daily World, Washington Afro American, the Dallas Examiner, Rolling Out magazine, and others.

The Electronic Urban Report, the lead-

ing source for daily entertainment news with over 60,000 visitors per day, consistently ran op-eds on gay issues in 2004. Both *Africana.com* and *Blackplanet.com* addressed LGBT issues in 2004.

Several black journalists at mainstream papers addressed gay issues in the context of black America. *Los Angeles Times* reporter Gayle Pollard-Terry's syndicated piece "A Shout Rings Out" (October 16, 2004), which profiled black gay Christians, drew national attention. *New York Times* reporter Lynette Clementson's article "Both Sides Court Black Churches In the Battle Over Gay Marriage" (March 1, 2004), also drew national attention and ignited a series of similar articles in the black press. Award-winning syndicated political columnist Earl Ofari Hutchinson wrote several timely op-eds on gay marriage in 2004 including "Gay Marriage Is No Threat to the Black Family. None of them were nominated for outstanding newspaper article."

Black Entertainment Television's *Nightly News* and *America's Black Forum* produced several segments in 2004 addressing gay marriage. Again a no go for GLAAD's outstanding television journalism category. The *Oprah Winfrey Show* was nominated but not for her widely heralded "Down Low" segment featuring black gay men, but rather for her more GLAAD appropriate piece "The 11-Year-Old Who Wants a Sex Change."

In the area of radio, nationally syndicated shows *The Bev Smith Show* and *Tavis Smiley* on NPR consistently addressed the issue of gay marriage and HIV/AIDS among black men who have sex with men in 2004.

Ebony magazine, the oldest black magazine in the country, ran an article penned by Congressman John Lewis (D-Georgia) on the debate of gay marriage that received much attention. *Essence* magazine followed suit with a series on black sexuality address-

ing gay and lesbian issues.

There were several black gay, lesbian, bisexual, and transgender themed films produced in 2004. In addition to the critically acclaimed *Brother to Brother*, Maurice Jamal's *The Ski Trip* garnered national attention on the film festival circuit and later signed with MTV's Logo. Faith Trimell's lesbian film *Black Aura of an Angel*, along with Debra Wilson's *Butch Mystique*, told powerful stories of black lesbians.

Once again GLAAD has failed to live up to its mission of "promoting and ensuring fair, accurate and inclusive representation of people and events in the media as a means of eliminating homophobia and discrimination based on gender identity and sexual orientation."

Maybe GLAAD should add a parenthetical to its mission statement. A possibly more accurate mission statement might read "promoting and ensuring

fair, accurate and inclusive representation of people and events in the media as a means of eliminating homophobia and discrimination based on gender identity and sexual orientation (for people who are not black.)"

GLAAD expects more than 5,000 people to attend the media awards ceremonies, raising more than \$3 million for the organization's work. However, in a time when equality for sexual minorities is front and center in the political, ethical, and moral discourse in America, GLAAD's stated mission is vital. Fair, accurate and inclusive reporting is critical to lesbian, gay, bisexual, transgender people, regardless of race.

Maya Angelou said, "When we know better, we do better." Surely, after nearly 20 years, GLAAD knows better. ▼

Phill Wilson is founder and executive director of the Los Angeles-based Black AIDS Institute.



Guest Opinion

LETTERS

Daly is disturbing, not just immature

Your recent editorial is right on target, noting that the latest outburst by Supervisor Chris Daly "does nothing to enhance Daly's stature and only reveals his immaturity" ["Big baby Daly," January 27].

However, Daly's behavior reveals more than immaturity. I've watched him for years at board meetings and have seen a repeating pattern. He has periods of brooding petulance and self-pity, followed by sudden outbursts of fierce anger, where he lashes out at anyone nearby. This behavior is not only immature but also disturbing.

Daly's repeated outbursts strike a somber chord on the harp of memory. The city heard similar tones once before, when they emanated from a petulant and angry supervisor in the late 1970s.

Chris Daly needs to be brought under control, now.

Arthur Evans
San Francisco

Manager misleads

Bill Luth, operations manager of KDFC, is misleading people ["KDFC targeted by angry gay listeners," January 27]. He says that nobody at KDFC is affiliated with the LDS church, implying that KDFC has nothing whatever to do with the Mormon Church.

While it's probably true that nobody at KDFC is affiliated with the Mormon Church, the station's owner, Bonneville International, is actually owned by the Mormon Church itself. Technically, Bonneville is owned by the "Office of the President" of the church. So, advertising on KDFC goes directly into the pockets of the Mormon Church.

David Kaye
San Francisco

Classical Muzak station

The first sentence of the January 27 cover article on KDFC refers to it as a "San Francisco classical music station." It is not. The test of any such station is whether it carries the Metropolitan Opera radio broadcasts each year. In a city that has one of three major opera companies in the United States, KDFC dropped the Met broadcasts. They are available live in North and South America, Europe, Asia, India, Australia, and New Zealand. But not in SF on the "classical station." KDFC is a classical Muzak station — "the top 10 notes of Mozart," "The Four Seasons," 40 times a day, etc. Your basic Valium for automobilists. This KDFC policy is in keeping with its current Utah-based refusal to carry SF-appropriate advertising.

And let's hear it for KUSE, 90.3 FM, a station with very few resources, which took up the Met broadcasts.

Owen McGowan
San Francisco

Hopes station goes under

Radio station KDFC is owned by the Bonneville Corp., a holding company that owns other radio stations. Bonneville Corp. is owned by the Deseret Corp., which owns more holding companies. And the Deseret Corp. is owned by the Mormon Church. You can find this information in the *Directory of Privately Held Corporations* at the SF Public Library.

When Bonneville purchased KDFC, they fired the manager, some of the announcers, and some of the clerical help. Then, they banned vocal music except for religious music early on Sunday mornings. Their latest move to save money is to eliminate the announcements for the titles of the music they broadcast during the early morning hours (i.e., no paid announcers).

Your editorial says, "KDFC has struggled to stay on the air." ["KDFC's sour note," January 20]. With all their advertising and low overhead, I doubt this. The Mormons don't operate in the red.

I stopped listening to KDFC when they began to play excerpts from larger works — like one movement from a Tchaikovsky symphony or a section from *Sheherazade*. And they play so much music from the baroque and classical eras, most of which is of the mediocre kind. Boring. It seems that their policy is to provide light classical music — something like Muzak.

My hope is that somehow they will go bankrupt. Then they will have to sell to someone who knows how to program the music for a classical music station.

Max Wolf
San Francisco

Concerned with tagline

Although I appreciate the Department of Public Health's intention to develop culturally appropriate health promotion messages, I am concerned about its adopting "Don't be a bitch" as a slogan to encourage condom use and STD testing ["Homoboy" serves as latest crusader in fight against HIV," January 27]. Was DPH's intention really to endorse a message that says weakness and submissiveness are undesirable, feminine traits, which then make you more likely to have

or to spread disease?

It may not be the department's responsibility to confront troubling notions of gender and sexuality in their outreach, but it ought at least to give some consideration to them when producing campaigns. Misogyny may be a useful tool in selling albums, but it may not be the most effective way to do health behavior marketing.

Eric Kessell, MPH
San Francisco

About that Victorian house

We congratulate Adam Hagen on his election as president of Eureka Valley Promotion Association ["Renter steps in as Castro's biggest booster," January 20]. We are also happy to see that one of his priorities is finding a solution to the state of the dilapidated Victorian house at 4038 17th Street. We read with great interest his understanding of this situation and would like him and the public to understand the facts concerning this property.

At the Planning Commission hearing on June 14, 2001, the commission approved the property owner's project for up to three condominium units with the condition that the front 25 feet of the house remain intact in its historical condition. To compensate for the inability to build at the front of the property, a variance was granted to allow the property owner to build into his required rear yard area.

The issue of how the property will be allowed to be developed was resolved in terms of the planning process four years ago, and the appeal time frame has long since passed. The property owner did not appeal the Planning Commission's ruling. The ball is in the property owner's court.

His options, in light of the Planning Commission resolution, are: 1) Sell the property; 2) Fix up the property as a single family home; or 3) Develop the property per the conditions of the Planning Commission approval of June 14, 2001.

The property owner has chosen to do nothing and the property has become an eyesore. Anything Mr. Hagen can do, as president of EVPA, to convince the property owner to act on one of the three choices available to him, would be greatly appreciated by everyone in the neighborhood. We agree with Mr. Hagen that the current situation is unacceptable, and the building's current condition is, in fact, in violation of the San Francisco Building Code. We urge him to contact the property owner to resolve this issue, or contact the Building Department, and if necessary, the Board of Supervisors, to resolve this issue expeditiously.

Dennis Richards
San Francisco

Check out Club 1220

Amen to the B.A.R. for this new biweekly column on bars! Your article of the Gangway was great ["Pull up a barstool with the B.A.R.," January 6]. My partner and I moved to Concord three and half years ago from Castro. It was then that we found Club 1220 in Walnut Creek. Immediately we felt welcome within the community. As time went on we realized what a heart and soul this bar had — not only for the guys, but for the gals as well, and for the general community, as countless fundraisers attest. It is a great balance of energy and camaraderie. This bar has been in existence for 28 years, and it's still there providing a safe haven for all of us in Contra Costa County. I hope you'll consider doing an article on Club 1220. The owners, Jon and Steven, are a fountain of history of what it was like to start a gay bar in what was a predominately red neck county. Please visit their Web site, www.club1220.com, for a taste of what Club 1220 is all about. The country-western nights can't be missed. Please come to Club 1220 and see what a warm place we are.

Ed Niskanen and Jay Hooker
Concord, California

Alexander the timid

The story on GLAAD's media awards ["GLAAD Awards nominees announced," January 27] lists *Alexander* as an outstanding film of the year. Whether the criteria for one of these citations involves the advancement of gay rights or not, this is only more evidence of the dumbing down of people in this country — gay and straight. It's not like there weren't any other films to choose from this past year; *Shrek 2*, *Testosterone*, *Carandiru*, *Latter Days*, *Mean Creek*, and *Fahrenheit 9/11*, just for starters, were all better for the advancement of our freedom than that Oliver Stone disaster!

The hilarious part is Oliver Stone has said he feels his "epic" was too heavy on the homosexuality for it to succeed at the box office. Seemed nearly nonexistent to me, Oli!

Anthony Rhody
San Francisco

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No laughing matter

by Gwendolyn Ann Smith

If you've spent any time on the Internet, you'll eventually find a well-meaning friend forwarding a virus warning, the urban legend about Bill Gates's e-mail tracking software, or compilations of jokes. It is this latter category that led not to laughter, but to a touch of reflection.

This is not a column on the ins and outs of "netiquette," so I will not delve into whether it's proper to forward such things. Besides, most people get that from me personally after yet another go-round over the validity of the Nieman-Marcus cookie recipe hoax. This is also not a column where I will critique just what is and what isn't supposed to be funny. If I did, I'd be first on the pillory, given my own propensity for punslinging.

No, this column is about transgender issues.

You see, the e-mail forward in question was a compilation of sexist jokes, mostly focusing on how women should stay in the kitchen and serve their men. It was sent—with good intentions, I suppose—to a transgender-themed e-mail list. The original sender had no malice intended by the send, but just thought the jokes were funny, and a counter to some of the "male bashing" humor that often passes around some of the male-to-female dominated spaces. The saddest thing? This person didn't even realize the jokes were sexist.

For those who might just happen to be reading this column and do not have an idea of what sexism means, let me give a quick, dictionary-like explanation: It is discrimination based on sex, and can be present not only in overt ways, but also attitudes, conditions, or behaviors that foster sexual stereotyping or discriminatory practices.

Growing up as I did, I was immersed in male society at an early age. I got to tag along with my dad to his Lion's Club meetings and other such things, and I heard more than a few of those same jokes. This was in the 1970s, deep within the fight for women's rights. Most of the men in these organizations didn't even understand why the "little ladies" were up in arms.

To be honest, some of my fe-

male role models of the time didn't understand it either. My own mother, for one, would toss out mail sent to "Ms. Smith."

It was in this era that many feminist organizations, struggling against a powerful patriarchy, turned against things transgender.

Most notable was Janice Raymond's book, *The Transsexual Empire*.

Among the arguments against transgender—mainly transsexual—people at the time was that they were simply reinforcing sexist stereotypes. Given that the common methods for getting approved for medical treatment at the time focused on presenting the most presentable example of your chosen gender, I suspect that Raymond may

have had a point or two, even if her ire should have been at the medical establishment—not transsexuals.

Yet here I saw, on a transgender list in 2005—not 1975—a list of sexual jokes that would fit in 30 years ago. It made me rethink some of what Raymond had to say. More than this, it told me that sexism is still well entrenched, and can be found anywhere: even places where sexism should face more scrutiny.

Much of what transgender people face in the world is a form of sexism. We are still expected to fit within rigidly defined forms of gender expression, and are discriminated against, verbally abused, or even killed for not fitting into our tight little boxes.

When I transitioned, I got to see first hand what sexism was. I went from one job to another with similar duties, only to get 30 percent less pay for my time. I became one of "the girls" in a business where being female meant being second-class. I was propositioned on the street and was expected to accept this as simply part of being a woman.

I don't think I need to do that, however, in order to be in any given gender. It is simply not worth my time or energy to fight



Transmissions

to fit within anyone else's stereotypes. If I could have done that, why would I have bothered to transition in the first place?

Maybe that is what really bothered me about this series of e-mail jokes: each was aimed at putting women "in their place"—and that place was usually in the kitchen, getting their man a beer. It was all about stereotypes, and damn if I'd like to think that we who face sexual stereotyping couldn't do better than that.

I would like to see a transgender community that's big enough to not only secure the right to be whatever gender—or lack thereof—we wish to be, but could also shatter those old, dusty gender assumptions once and for all. I want to see a community that will stand up for the boy who enjoys ballet, or the woman who enjoys working on her car now and then.

Perhaps I'm an idealist for hoping for such.

Before we can become that community, however, we need to face our own demons, and cast out our own tired stereotypes. So maybe the next time you see sexism in action, even in the form of a well-intentioned e-mail chock full of sexist jokes, consider for a moment how they reflect on you, and if you feel like being part of a culture that aims to discriminate on the basis of sex.

If we expect to get anywhere, we need to fight sexism when it rears its head within our own ranks, and foster attitudes, conditions, or behaviors that foster an end to sexism.

It shouldn't be that much to ask for. ▼

Gwen Smith is that woman who enjoys working on her car now and then. You can find her online at www.gwensmith.com.

Black HIV/AIDS

◀ page 2

poration and Oregon State University and published in the February 1 issue of the *Journal of Acquired Immune Deficiency Syndromes*. Nearly half of the respondents said they believe that HIV is man-made, with approximately 12 percent saying they believe HIV was created and spread by the CIA and nearly 27 percent of respondents saying that "AIDS was produced in a government laboratory."

In addition, about 16 percent of respondents agreed that the government created HIV to control the black population, and about 15 percent agreed with a statement saying that AIDS is a form of genocide against African Americans. The study, which was funded by the National Institute of Child Health and Human De-

velopment, found that men were more likely than women to believe HIV/AIDS-related conspiracy theories.

Such beliefs were addressed by San Francisco officials during last year's Black HIV/AIDS Awareness Day and will most likely be at the forefront of this year's community forum and health fair on Monday, February 7 titled "Get Educated, Get Involved & Get Tested."

"We are very pleased that there is a growing consensus in our country that we need to underscore and address how the HIV/AIDS epidemic is disproportionately affecting the African American community. Within the Tenderloin African American transgressors, non-gay identified men who have sex with men, and homeless residents continue to be disproportionately impacted by HIV," said Tracy Brown, executive director of the Tenderloin AIDS Resource Center, a participant in

the event.

At the forum, AIDS office director Jimmy Loyce will provide an overview of the local epidemic in the African American community and various city and community-based providers will introduce their latest prevention strategies for reaching African Americans.

The event takes place at 1 p.m. in the Koret Auditorium at San Francisco's Main Library, 100 Larkin Street. For more information call (415) 437-4696.

Stop AIDS' Black PLUS seminar takes place from 9 a.m. to 5 p.m. Saturday, February 26 and Sunday, February 27 at the San Francisco AIDS Foundation, 995 Market Street. The event is free but limited to 40 participants.

For more information or to schedule an intake and registration, call Rickey Williams at (415) 575-0150, ext. 273 or e-mail rwilliams@stopaids.org. ▼

Love is in the air

by Katharine Holland

Has it really been a year? February 12 marks the one-year anniversary of San Francisco Mayor Gavin Newsom's open challenge to California law — issuing same-sex couples marriage licenses.

Several Castro restaurants have planned special menus to celebrate those many anniversaries and Valentine's Day on February 14. **Catch** (2362 Market) offers three new specials from 5:30 to 10 p.m. Piano music starts at 7 p.m. (415) 431-5000. **Home** (2100 Market) presents a special three-course prix fixe menu. (415) 503-0333. **Mecca** (2029 Market) has created a three-course special prix fixe menu for \$55 with a focus on seafood and chocolate from 5 to 11 p.m. with romantic DJ music. Wine pairings an additional \$39. (415) 621-7000. **2223** (2223 Market) has dinner specials designed for two people to share from 5 to 10 p.m. (415) 431-0692.



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Everybody knows the founders of the mortgage brokerage Triton as being generous to the charities of the LGBT community. Now the gay-owned firm is making headlines by being named the "Bay Area's Number Six Residential Mortgage Lender" in the *San Francisco Business Times*' 2005 Book of Lists with \$674 million in total loan volume from almost 2,000 loans.

Following Triton's philosophy of making dreams a reality for

home buyers, Callon does everything from assisting first-time buyers with no down payment (who can save the old standard of 20 percent down at the rate housing prices keep rising?), complex tenancy in common transactions, as well as high-income earners diversifying their portfolios with real estate investments.

You have probably met Callon out in the community when she was co-chair of past National Center for Lesbian Rights and GLAAD events.

Contact her at 221 Main Street, Suite 800, in San Francisco (415) 990-6688 or jcallon@tritonfunding.com.

Castro clean-up

The Castro is on its way to determining what services will be provided by its new community benefits district, headed by **Herb Cohn** and made possible by two city grants. "With the budget situation, the city is not increasing services anytime soon," Cohn said. "This program is intended to supplement what the city provides for the Castro District."

CBDs are made possible by a recent city law allowing neighborhoods to join together and self-assess dues for services like sidewalk cleaning, security, promotions, and marketing. The only other CBD in San Francisco is Union Square, compared to 39 in San Diego and 21 in Los Angeles. It's about time. Years ago, when I first came out, I remember visiting the Castro for the first time, seeing the garbage blowing around on the sidewalk and thinking, "Why couldn't they have chosen the Marina as the gay district?"

Comings and goings

For anyone who may miss a big chain store in the Castro, the **Gap** at 1975 Market Street has closed. No word yet as to what will go in this retail space with its few treasured parking spots. **Trader Joe's** has stalled its plan to locate a store with two levels of parking at 15th and Market streets. This is not a complete surprise as store officials had said last year they would not move forward if it was not wanted by the neighborhood. Residents were vocal about parking and traffic fears.

I never forgave **Zao Noodle Bar** for taking over **Josie's Cabaret** at 3583 16th Street. Once

Askew Grill's owners work out a few permit issues with the city, a third location of this restaurant will open in this spot now that **Zao** has closed. From ginger basil lamb to tofu to grilled caramel apples, everything on the menu is served on a skewer.

The dining dive **South of China Cafe** at 4133 18th Street closed and a new sign has already been put up that says **Thai Chef**.

The address of 1151 Folsom Street adds up to **Eight** and that is the

name of a new nightclub partners **Morgan Gorrono**

and **Jonathan Chiu** just opened where the old **Up and Down Club** used to be. This team created **The Cafe** on Market Street and **The Bar on Castro** so they know what it takes to create a gay dance club environment. With a \$2 cover charge, reasonable drink prices, and food supplied through a neighboring cafe window, the place is already crowded with gay men, lesbians, and metrosexuals on two floors.

GGBA news

The Golden Gate Business Association's monthly mixer takes place at **Wells Fargo**, 557 Castro Street at Market on Tuesday, February 15 from 6:30 to 8 p.m. This event is free to GGBA members and \$10 for non-members. I hope to see you there! Visit www.ggba.org for more information or call (415) 865-5545.

GGBA is looking for hosts for its 2005 "Make Contact" events. For more information or to reserve a date for the event, contact board member Howard Miller at Fulcrum Coaching at (415) 642-0843 or howards_miller@hotmail.com.

Until next month

Rumor has it that some people would like to see a Ferry Building-style marketplace in the old **Eber Electronics** store located at 2355 Market Street now that the 10,000 sq. ft. space is empty. ▼

Katharine Holland is a real estate agent with Coldwell Banker Real Estate, specializing in residential and investment properties in San Francisco. You can reach her at khsf@att.net, (415) 447-8849, or www.katharineholland.com.

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Gay marriage versus civil unions

by Dale Carpenter

Is there anything important at stake in the debate over whether to recognize gay relationships as marriages or as civil unions? I asked that question to a group of gay friends not long ago. Out of 10 people, no one could come up with a very good answer. A few said that as long as the law gave gay couples equivalent rights the difference between marriages and civil unions was "semantic." The implication was that the difference is trivial. Since increasing numbers of Americans view civil unions as an acceptable compromise between nothing and full-fledged gay marriage, what's the big deal?

Recognizing gay marriage, as Massachusetts now does, means conferring on gay couples all of the rights, benefits, and responsibilities conferred on opposite-sex married couples under state law. Beyond these legal matters, however, recognizing gay marriage offers the promise of something at least as important. That is the social approval and support that come with marriage. Marriage has a long history; it is woven into our cultural fabric. It comes with common expectations and a common language that couples and their families and friends readily recognize.

As practiced in Vermont, civil unions confer on gay couples all of the rights, benefits, and responsibilities conferred on opposite-sex married couples under state law. What civil unions cannot offer is the social approval and support that come with marriage. Civil unions have no history; they are not woven into the fabric of our culture. There are no common expectations or language that come with them. To family and friends, a civil union cannot be asserted; it must be explained. Even after the explanation, a civil union is unlikely to be regarded as the equivalent of a marriage.

This difference between gay marriage and civil unions cannot

be dismissed as a merely semantic one. Words are the way we frame and experience our lives. They reflect and reinforce what we think of others and what others think of us. "Gay" and "faggot" may describe the same sexual orientation but they are miles apart in meaning.

While the difference between "marriage" and "civil union" is nowhere near as large as the difference between "gay" and "faggot," it is large enough to matter.

How do we know that? Just consider the numbers of good people who bristle at calling our relationships "marriages" but are willing to call them "civil unions," even as they are willing to give us the same legal rights under either.

Obviously, for these people, something very important is communicated by the word marriage that has nothing to do with legal rights. For the same reason, something very important is denied a gay couple by calling their relationship a "civil union" rather than a "marriage." The culture that denies us the word marriage is a culture that denies us more than a word. It denies us the full measure of respect that accompanies the word and that our relationships are entitled to have.

Consider an analogy. Most of the country once banned interracial marriages. When some states began allowing such marriages, a member of the House of Representatives even proposed amending the Constitution to ban them. As of the late 1950s, some 96 percent of white Americans opposed interracial unions. By 1967, when the Supreme Court declared the laws unconstitutional, 16 states still prohibited interracial marriages.

Imagine that someone had proposed the following to interracial couples: "Your relationships have suffered terrible discrimination. You deserve all of the rights, benefits, and responsibilities of marriage. We will give you these. Your relationships will be identical to marriage under the law, with one exception. We will not call your relationships 'marriages,'

as we do the union of same-race couples. Your relationships will be called 'civil unions.' That's the deal: it's civil unions or nothing."

Would interracial couples have taken the deal? I think most would have; it's better than nothing. In fact it's much better than nothing.

But would they have thought, and would their families and friends have thought, that the difference between interracial civil unions and interracial marriages was trivial? The word difference itself would have spoken volumes. It would both reflect continued discrimination and reinforce continued discrimination.

Where equivalent legal standing is otherwise given, the semantic difference between marriage and civil unions could serve no purpose except to stigmatize and isolate previously disfavored relationships. The analogy is not perfect, but much the same could be said about the difference between gay civil unions and gay marriages.

Two qualifications are in order. First, no matter what gay relationships are called, a significant part of the population will not regard them as equal to heterosexual marriages. To that extent, gay marriage will not initially provide the same degree of social acceptance and support that heterosexual marriages now get. But attitudes are not static. Law has an educative function, and the sooner the law regards gay couples as the full equivalent of married heterosexuals the sooner people will come to see them as equivalent. Law can help confer legitimacy, just as it can help deny it.

Second, although civil unions have no history and no commonly accepted language or expectations, this too can change. Gay couples in Vermont, and perhaps soon elsewhere, are literally making history with civil unions. The problem is, they are millennia behind marriage. ▼

Dale Carpenter is a law professor. He can be reached at OutRight@aol.com. Some of his past columns can be read at www.indogayforum.com.

Court rules against Noel

by Ed Walsh

The man convicted in connection with the fatal dog-mauling of Diane Whipple in 2001 lost a court battle last week when San Francisco Superior Court Judge Mary Morgan denied his appeal to end his parole immediately, the *Bay Area Reporter* has learned.

Robert Noel was first informed of Morgan's ruling by the B.A.R. on Monday, January 31. In an e-mail statement, Noel told the B.A.R.: "Under the circumstances, the decision, though contrary to the facts and law, is no surprise and was expected. The matter will be pursued in the Court of Appeal."

Noel alleged that the Board of Prison Terms had no right to keep him on parole beyond October 14, 2004. He contended that the board did not hold a meeting to discuss

his parole in a timely manner with a three-member panel. He also argued that the panel did not find any just cause why he should have to continue on parole.

In her ruling, Morgan countered that the parole board formalized its decision to retain him on parole on September 2, 2004, within the required 13-month anniversary of his release. Noel was released from prison on September 14, 2003. She noted that although Noel may not have been notified of the parole board's decision until October 18, 2004, that notification date was irrelevant because the decision itself was made within the required time.

Morgan added that Noel was incorrect in his contention that the three-member panel of parole board was required to retain him on parole. Morgan wrote that the law "allows the board to meet in this fashion — it does not require

that the board do so."

Finally, Morgan wrote that the parole board has "broad, almost unlimited, discretion in parole matters."

Morgan noted that the parole board found that Noel "should be retained on parole owing to the extensive notoriety of his case as well as his commitment offense. The recommendation noted [Noel's] good record and the 'outstanding adjustment' he made during parole."

Barring a successful outcome of further appeals, the parole board could keep Noel on parole for his full three-year term that would end in September 2006.

Noel and his wife, Marjorie Knoller, were convicted of involuntary manslaughter in connection with the dog-mauling of Whipple, their neighbor. Prosecutors successfully convinced a jury that the couple ignored warnings that their two Presa Canario dogs were dangerous. ▼

Napa gay man running strong campaign

by Zak Szymanski

In 2003, Chris Edwards joined the race for Napa City Council later than most of the other candidates, but still managed to pull in about 26 percent of the vote. This time around, as Napa prepares to elect two new city council members to fill its open seats, Edwards has a year of campaigning under his belt, a long list of endorsements, and is polling in numbers that suggest a victory. If elected he would be the first openly gay council member.

"We've got phenomenal support," said Edwards, 40, who faces eight other candidates in the open election on March 8. "We were the first to announce our intention to run. We are the sole endorsees of the Napa Police Officers Association, the city employees union, and several different labor unions. We shared the endorsement of the Napa City Firefighters Association. And we are endorsed nationally by the Victory Fund, which has been very helpful."

Which is not to say it's easy to run as a gay man or Democrat in a region Edwards described as "typically very conservative," with a current city council that is four-fifths Republican. Edwards, however, appeals to a broad cross-section of voters precisely because his work with the gay community has reached out to non-gay organizations.



Candidate Chris Edwards

As a board member of the North Bay Unity League – a gay and lesbian social service organization – Edwards has been instrumental in demystifying gay people to the community at large.

"We have taken the philosophy of every month, adopting a different nonprofit in the valley as a bridge building tool to reach people who probably never would have known gay people previously," he explained.

The league has partnered with a variety of women's and family groups, donating supplies and refurbishing their spaces. During Pride Week last year – the area's first such celebration, sponsored by the league – \$10,000 of the

event's proceeds went to Molly's Angels, "a pretty conservative group," said Edwards. "The money went to families in need and children without healthcare."

There hasn't been much homophobia on the campaign trail, said Edwards, other than a few slammed doors and comments from constituents. But his being gay is definitely an issue he acknowledges, with some competitors bringing it up frequently and suggesting he has a "gay agenda."

Edwards's agenda may eventually include domestic partnership health coverage for city employees, but his immediate focus is "streets, sidewalks, a balanced budget, and fair wages," he said. "A place at the table for everyone is what we're trying to represent."

Professionally, Edwards has made his living overseeing logistics for a wine distribution company, business skills that he believes will serve him well on the council. He is also board president of the Napa Solano Health Project, the area's HIV/AIDS organization.

This Saturday, February 5, a coalition of local LGBT activists will be traveling to Napa to campaign for Edwards; car loads of Bay Area activists will leave at 9:30 a.m. to walk precincts and do phone banking, and will be treated to free meals by sponsoring businesses, including a special dinner at the Rainbow Room of Napa's

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COLDWELL BANKER

Volunteers play star role at SF Oscar gala

by Matthew S. Bajko

The anticipation had built up to a crescendo, the envelope ready to be opened. At the reading of a name, another winner was ready to take their place in the spotlight.

Just days before the annual Academy Awards a shocked Robby Combs became the recipient of the Jay Luque Award of 2004. It may not be an Oscar, but it is an honor of a lifetime just the same.

The award recognizes the commitment and hard work of one of the nearly 500 volunteers who help throw the Academy of Friends Oscar Night Gala, which celebrates its 25th anniversary this year. Along with a plaque given out during a volunteer meeting just days before the Sunday event, the recipient is given \$1,500 to donate to the charity of their choice.

Combs, 43, selected the Metropolitan Community Church of San Francisco Foundation to support its shower and meal programs for the homeless and its men's HIV support groups.

"It felt good because I was an active member with MCC for a couple years," said Combs, who has volunteered with the Academy of Friends since 1998 and has served on the nonprofit's volunteer committee since 1999. He estimates he has given nearly 600 hours of his time to help put on



Academy of Friends director Elizabeth Loeffler, board chair Randall Shields, and volunteer Darin Dawson are ready for the gala.

the galas.

The award is named after another longtime volunteer of the academy who died five years ago Monday, January 31 when Alaska Airlines Flight 261 crashed into the Pacific Ocean off California's coast. Jay Luque had been returning from vacation in Puerto Vallarta.

All 88 people on board perished when the plane went down not far from Los Angeles. Luque would have turned 41 only two weeks after the crash. For six years he volunteered for the academy, helping coordinate the numerous volunteers needed to pull off what

has become one of the largest Oscar-related parties and a major fundraising event for local AIDS agencies.

His mother, JoVanna, said Luque "loved that event" because "other than the fact he was a gay boy and it was beautiful, number one, Jay was very organized. He was always in charge of setting up the rooms, getting other volunteers motivated. It was right up his alley."

She said Jay would have loved the board naming its volunteer award in his honor. A Taste Cater-

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Oakland

◀ page 1

beautiful Lake Merritt" near the Parkway Theatre. The project's name, Parkway Pride, stems from the theater and is centered around the intersection of Park Boulevard and 18th Street.

The site explains that Wan envisions creating a welcoming district lined with cafes, shops, and other businesses that would appeal to Oakland's LGBT residents. The area "is ripe for investment

opportunities," Wan is quoted as saying. "I invite you to consider establishing your business or purchasing a home here."

The future of the district may well be determined by the outcome of a special vote by mail election to fill Wan's seat. Some LGBT Oakland residents fear that if someone from the gay community does not win that May 17 election, the dream of seeing a gay enclave emerge near the shores of Lake Merritt may die.

"Without someone making our community's issues a priority

there, it is not going to happen," said Rebecca Kaplan, an out lesbian on the AC Transit District board, of the creation of a gay district. "We can choose someone to complete what Danny started. In terms of the LGBT community, clearly there are things to be done."

"We were just beginning to have a dialogue about a gay district. I think it definitely crippled that possibility," added Peggy Moore, a lesbian and gay community leader in Oakland. "Within the community some people were still questioning if that was something we wanted. At least we had his leadership to look at that. With him stepping down, there is not that person to take on that leadership role."

Moore, who filed papers and officially entered the race to replace Wan on January 25, said seeing the gay district come to fruition would be just one of her priorities on the council. While she wants to ensure the LGBT community has a voice inside City Hall, Moore said she intends to emulate Wan's attention to all his constituents if she is elected.

"Just having someone there sitting in his seat representing our community is powerful. I think he was very balanced making sure he fully represented all the communities in District 2, including the gay and lesbian community," said Moore.

Looking for businesses

Wan, however, disagrees with leaving the council could be the end for Parkway Pride. He said much of the work in creating what he refers to as a gay business corridor has already been done, such as naming a locale, surveying LGBT residents, and educating development officials about the project. Now it is up to LGBT entrepreneurs to open businesses in the area.

"The city doesn't have the money or the authority to open a business up or create a gay district," said Wan before he left office. "It is more of an organic thing. We have the completed surveys and a list of which leased properties are available for anyone who is interested."

Pat Kernighan, Wan's former chief of staff who is running to replace her boss, said if she were elected that she would make Parkway Pride a priority. But some gay community leaders questioned her commitment after noting that Kernighan, who is married and has children, did not list LGBT issues among her concerns during her campaign kickoff speech.

"I didn't mention any particular communities and I think I probably should have. The two communities I definitely want to reach out to is the gay and lesbian community and the Asian community," said Kernighan who has taken a leave of absence from her City Hall job. "I worked with both communities while working with Danny. I feel a special connection to both of those and a responsibility to see their concerns addressed."

Kernighan pointed out that



Peggy Moore, left, files her papers to run in the special election to replace Danny Wan.

city staff members continue to work on the Parkway Pride project and a straight Asian real estate agent has volunteered his services. She also said the merchant group in the area is also interested in seeing the project come to fruition.

"We are also working jointly with the existing merchant association on the whole revitalization idea. They are very open to the idea," she said. "They are very happy to talk to anyone who wants to open a business in the area."

In pushing for LGBT businesses, city officials note that in the recently published *Gay and Lesbian Atlas*, Oakland is acknowledged as one of the leading urban centers for gay and lesbian couples. The study found that Oakland has the second highest concentration of same-sex couple households within a large metro area. The city also ranked third among large metropolitan areas with the highest concentration of same-sex couples with children.

With such a high concentration of LGBT residents, gay advocates argue Oakland deserves to have a gay-identified neighborhood similar to San Francisco's Castro or New York City's Chelsea districts.

"Oakland and Alameda County have the second highest concentration of gays and lesbians in the state. People who don't want to live in San Francisco or people who want to own a home or lower their rent move to Oakland," said Michael Colbruno, a gay Oakland resident who has worked with Wan on forming a gay district. "District 2 has a high concentration of gays and lesbians. We want to make that area a destination like the Castro."

Colbruno, who worked as an aide to both former San Francisco Mayor Willie Brown and then-Assemblywoman Carole Migden, now a state senator, is also eyeing a run for Wan's vacant seat. If he runs and wins, he said one of his main goals would be to see the gay district come to fruition.

"That is going to be my top priority: to build a destination point for gays and lesbians in the East Bay," said Colbruno, vice president for governmental affairs at Clear Channel Outdoor.

Such a district could become

the country's premier destination for African American LGBT people or lesbians, two groups who feel shut out of the Castro and other gay districts dominated by white men, said Colbruno, who is white.

"The whole area could become a destination point for gays and lesbians of color. That is what is needed. The Castro is mostly a white destination," he said. "I think it would probably be the first neighborhood for black and Asian gays and lesbians. It could be a wonderful destination point for lesbians. People have to see, they have to get excited about the possibilities of things."

Others are not so sure, fearful such a district would actually push out people of color and lesbians who already call that part of Oakland home. Opponents of the Parkway Pride plan even formed their own Yahoo group, called No to Gentrification, to organize against the proposal.

In a letter sent to Wan last November and posted to the Yahoo group, Carrie Leiser-Williams, who identified herself as a "proud lesbian of color and East Lake resident," wrote that she is not alone "in my outrage at the willingness of yourself, CEDA and other city officials to create a social sanctuary for white, middle and upper class GLBTs at the expense of immigrants and people of color, and at the particular expense of GLBT immigrants and people of color."

At first Leiser-Williams said she reacted positively to the idea of a gay district when she first learned about the proposal last October at the Out in Oakland festival. However, she said seeing the East Lake neighborhood referred to as the "Parkway District" and described as "up and coming" were sure signs of impending gentrification.

While the larger queer community spans all peoples, Leiser-Williams said it is the white, upperclass, non-immigrant GLBTs who are being targeted and enticed to the area by the Parkway Pride campaign.

"Simply acting as if the latter communities do not exist or have a voice does not make it so," she wrote. "You will not succeed in trampling on the humanity of the current residents of East Lake without a fight." ▼



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Napa gay man

◀ page 11

prestigious restaurant The Depot.

"We're really excited about Chris Edwards's campaign," said Clark Williams, president of the Silicon Valley LGBT Democratic Club, an organizer of this weekend's volunteer efforts. "It's the right time for Chris, and it also presents an opportunity for the citizens of Napa."

Williams said the volunteer ef-

fort will be a crucial part of the campaign, and a victory for Edwards will be significant for LGBT politics at large.

"Oftentimes what tips the balance at the local level is when volunteers do precinct walking," said Williams, emphasizing that the day will also be a fun, social mixer for lesbian and gay Democrats around the Bay Area. And electing an LGBT Democrat to a local board, he said, is a large piece of the puzzle when it comes to building power nationally.

To volunteer this weekend, contact Williams at Clark Williams@hotmail.com, or (408) 297-0685; or Josie Jenkins, Edwards's campaign manager, at josie@edwards4napa.com. To donate to Edwards's campaign, visit www.victoryfund.org. For more information, visit www.edwards4napa.com.

All help is appreciated and needed, said Edwards, to secure a victory.

"We're this close," said Edwards. "But this far." ▼

Antigay marriage columnists got federal contracts

by Bob Roehr

Maggie Gallagher has been one of the leading experts writing about threats to traditional marriage in her syndicated column. Social conservatives in Congress naturally called upon her to testify several times in favor of a constitutional amendment that would ban gay marriage. But now it turns out she was being paid by the administration for some of her work.

On January 26, *Washington Post* media reporter Howard Kurtz revealed that during 2002 Gallagher had received \$21,000 from the Department of Health and Human Services for writing articles and brochures on marriage for the agency.

During that same period she received \$20,000 from the National Fatherhood Initiative for writing a report, "Can Government Strengthen Marriage?" That work was funded by a grant from the Department of Justice.

Gallagher did not disclose either source of income as possible conflicts of interest in her columns or when she testified before Congress.

When contacted by Kurtz about the payments, Gallagher defended herself as being hired because of her expertise in the area. She said she was paid for manuscripts that were delivered, not for what she wrote in her columns.

As far as disclosing those payments, Gallagher wrote in her column, "The real truth is that it never occurred to me. On reflection, I think Howard [Kurtz] is right. I should have disclosed a government contract, when I later wrote about the Bush marriage initiative. I would have, if I had remembered it. My apologies to my readers."

The incident comes on the heels of an earlier revelation that a public relations firm co-owned by conservative African American commentator Armstrong Williams had received nearly a quarter of a million dollars to promote the Bush administration's No Child Left Behind Act.

Williams had once been named as the defendant in a same-sex sexual harassment suit filed by his personal trainer. It was settled out of court in 1997. Williams, about to turn 46 and never married, maintains that he is heterosexual.

Subsequent reports are that HHS paid thousands of dollars in contracts to Marriage Savers Inc., an organization run by Michael J. McManus. He also writes a syndicated column on marriage issues on a part-time basis.

President Bush was asked about such payments at a January 26 news conference. He said he was not aware of the payments and vowed, "We will not be paying commentators to advance our agenda ... I expect my Cabinet secretaries to make sure that that practice doesn't go forward."

The Human Rights Campaign has asked the inspector general of HHS to conduct a thorough investigation. In a January 26 letter to Daniel Levinson, HRC wrote that Gallagher's failure to disclose pay-

ments from HHS when she testified before the Senate on the Federal Marriage Amendment "appears to be a clear violation of journalistic ethics and a possible violation of law as well."

"The public deserves to know if there are other 'pay-to-sway' columnists and opinion leaders on the Bush administration payroll," said HRC political director Winnie Stachelberg.

Jonathan Rauch had a more benign take on the incident. The openly gay scholar, columnist, and strong same-sex marriage advocate said, "I know and like her (and have debated her for money, and will do so again), so that might influence me ... but I can smell a rat, and this doesn't have that odor." ▼



Columnist Maggie Gallagher

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GLAAD's Garry calls it quits

by Tyson Gillfillan

National media watchdog organization, Gay & Lesbian Alliance Against Defamation, announced last week that Joan M. Garry will step down as executive director.

Garry, who has headed the group for the past eight years, steered GLAAD through an era that witnessed an explosion of gay and lesbian visibility in the mainstream media, from Ellen DeGeneres's landmark coming out episode on *Ellen* to the development of television shows centered around queer characters such as *Will & Grace*, *Queer as Folk*, and *The L Word*.

Garry cited the significant travel required by the job – and a desire for more family time – as her reason for departure.

"I'd like to be in town to see more of Sarah's school musicals, Ben's Little League games, Kit's gymnastics exhibitions. I'd like to go to the movies with my partner, Eileen," said Garry in a letter to GLAAD staff and supporters.

When she passes the baton to her predecessor, Garry will leave behind a legacy of high-profile campaigns that brought the organization's antidiscrimination message into the national spotlight. Many will recall GLAAD's successful 2001 campaign to cancel the *Dr. Laura* television show over host Laura Schlessinger's homo-

phobic proclamations.

"From the first conversation I had with Laura to standing outside the Paramount gates with a bullhorn to hearing Billy Crystal [make a Dr. Laura joke] during the Oscars' opening monologue, one of the high points with this organization was realizing the impact we had on shaping public opinion that you can have deeply held religious beliefs without using them as cover for homophobia," said Garry.

GLAAD board co-chair and Miramax Films executive John Hadity said Garry helped transform the alliance into a "world-class civil rights organization," growing revenues from \$1.8 million to \$7.3 million. "We will miss her terribly," Hadity added.

Garry earned more than \$200,000 annually, according to GLAAD's IRS 990 forms.

Garry's contract with GLAAD required that she notify the board by January 31 of her intentions to either renew her contract or pack up when her contract expires on June 15. The board began the process of finding a replacement last weekend at a meeting facilitated by Tim Wolfred of CompassPoint, a Bay Area firm specializing in helping nonprofits with managing executive transitions.

"GLAAD is definitely on the right track, they are in gear to find candidates to succeed her," said Wolfred. "Joan has been an excellent director – she set a good stan-



Rick Germainer

GLAAD's Joan Garry

dard for the agency. They'll be pursuing folks who can move the organization forward into the next phase of its existence."

While Garry has no immediate plans for life after GLAAD, she said she intends to continue fighting for LGBT equality through an active community leadership role.

"One of the most valuable lessons I've learned has been about managing people who are not driven to come to work by a paycheck, but by passion, instead," said Garry. "Corporate America can learn so much from nonprofit America about managing people three-dimensionally, not just based on skills, but who they are as a person." Garry's tenure at GLAAD was her first nonprofit endeavor following a successful management career in the private sector.

Calling her time leading GLAAD a "transformational experience," Garry said, "Through the years, people have thanked me for the work I do. It feels odd to be thanked. This job has always felt like nothing less than a gift." ▼

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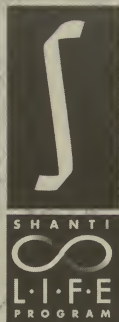
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OBITUARIES



Jose DeLaFuentes
1955 — 2005
Ken Bartzel
1957 — 2005

Jose and Ken were returning from their holiday getaway when on January 2, 2005, they were killed in a car accident near Lake Havasu City, Arizona.

Jose is survived by his beautiful daughter Reni DeLaFuentes and Reni's mother Kristin Allen of Sebastopol. He also leaves behind his mother Renee Bellatin Dantaur DeLaFuentes, his two brothers Alejandro and Eduardo DeLaFuentes and his loving Aunt Doris Bellatin DeLascasas of Lima Peru and his cousin Isabelle Decker of San Jose.

Ken is survived by his mother Connie Bartzel, his sister Miriam Hill, and a brother, Malcolm Bartzel, as well as several nieces and nephews in the Binghamton, NY area. They are greatly missed by their family and many loving friends in the Bay Area.

Richard Dermody

Richard Dermody passed from this life today at a little after 9 a.m. With him were his cousin Robert and his beloved sister Joanie. Just three weeks ago, Richard was diagnosed with a very rare and untreatable form of cancer known as Spindle Cell Sarcoma. Richard was 59



years old. An artist, writer, raconteur, gentleman and wit nonpareil, Richard was known and beloved for his great generosity and hospitality, including his legendary annual

"Pagoda Party" at his family's summer retreat in Monte Rio, California. His apartment on Sanchez Street in San Francisco was an ongoing art installation and proof of his unique genius. Every wall and surface was a trompe l'oeil masterpiece of enthusiastic eclecticism. In 1971, Doubleday & Company published Richard's *The Book of Peace* under the pseudonym "Richard Shannon." Subtitled "The Way Within Called the Glorious Threefold Path the Way of the True Self," the book caused a sensation, and received international acclaim including glowing reviews in such publications as *Rolling Stone* magazine. The title page of the book said it all: "Designed by the author, illuminated by hand in the years 1962 — 1970."

Richard's spectacular and unique addition to literature and the visual arts continues to speak to new generations who discover its compassionate philosophy and intricately all-hand-done fonts and original drawings.

A memorial gathering and reception will be held in Richard's honor on: Saturday, February 5, 1 p.m. 'til 5 p.m., hosted by Richard's sister at the family home, 48 Denlowe Drive, San Francisco.

Those wishing to share their memories of Richard, or offer condolences may write to: Joanie Dermody, 8060 Mirabel Ave., Forestville, CA 95436

Those wishing to make a donation

in Richard's honor may do so to: Pathways Hospice Foundation, 201 San Antonio Circle, Suite 104, Mountain View, CA 94040

Keith Alan Christen

May 3, 1961 — January 30, 2004



When Earth lost Keith Christen, San Francisco became much less colorful. Selflessly lightening the hearts of others first despite personal burdens, his antics like striking a regal pose in 1950's girly sunglasses,

transforming edible produce into a headress, or vampishly modeling outfits fashioned from tawdry scraps were all too outrageous to be minimized by "over the top." After sharing the humor he'd find in stained and dented relics, he'd then explain the beauty he'd also discovered and plant that vision in your heart's memory; his wry smile punctuating the moment you'd finally "gotten it."

Keith was strong in body, quick to haul furniture for displaced friends, and sensitive enough to know when he was needed. So sensitive that when confided in, he'd share heartache and joy with loyalty that kept secrets safe. His strength, guided by gentleness, also offered him health against difficult odds, with only a short surrender at the end. This proud child of the South leaves behind a loving mother Doris Bardwell, father Karl Christen, sisters Cindy and Teri Lynn Christen, all of Beaumont, Texas; a bounty of good friends; and a legacy of enigmatic humor.

We love you Buddy! You are surely missed.

Lyon-Martin

◀ page 1

This break has left numerous underserved people with a gap in their health care and difficulty filling their prescriptions.

But despite a rocky ride, changes are evidently in the works. Williams-Flournoy said she remains committed to the organization, and that her departure seemed to be the only way to make sure the clinic could move forward without controversy.

"There were concerns from the community. People were afraid we weren't going to re-open. And there were some staff members who left who weren't pleased with me, and I can understand that; anytime that an organization institutes a new strategic plan, there are people who aren't going to be happy," she said. "I don't think that the organization deserves that kind of criticism or questioning in the community, and if this change will help it stabilize and get back on its feet faster, then I'm all for it."

Former staff members Dr. Lisa Pratt and Tamara Ooms, N.P., said that a change in leadership is a good move to ensure the clinic's survival, and that they look forward to getting re-involved with the stabilization effort.

"We need for this organization to survive, and we absolutely believe in its mission," said Pratt, who along with Ooms described the past conflicts at the clinic as a fundamental disagreement about the patient population of focus, and how best to perform outreach and secure funds.

In short, the former staff members said they favored a focus on securing funding for patients who did not have the ability to pay for their services, versus efforts to attract more insured clients or clients who had the ability to pay for services.

"We certainly want to see all patients. But those who are insured come with their own funding attached, so that's not a problem; that's easy to do," said Pratt. "There was a real focus on the clinic generating income instead of how to raise money. When you lose money on every patient, which we did, you don't make up

for it in volume. If you lose \$20 a patient, you don't make that up by seeing 200 patients. The same overhead is required. We're not a fee-for-service clinic. A lot of our patients didn't give one dollar, visit after visit. And a lot of our patients didn't have one dollar to give. But our mission is to provide care to the underserved, and if that's what we want to do, we need to find a way to do it."

There was also some disagreement on what exactly it means to be an underserved member of the lesbian community.

Williams-Flournoy said that when she was hired in 2001, the board had expressed concerns that the organization was moving away from a lesbian focus. At that time, she said, only 10 percent of the clinic's patients were lesbians; that number is now up to 41 percent and includes bisexuals and transgenders.

Ooms did acknowledge that the number of LBT patients went up in recent years, but said that the staff consensus is that it usually hovered around 30 percent, never fell below 25 percent, and went up in large part due to increased transgender outreach by the staff.

Additionally, the underserved dyke community today is not the same community that it was 25 years ago, when all lesbians were considered to be underserved. These days, lesbians have many different options for healthcare if they are higher-income or insured, while the emerging dyke and queer communities in lower income brackets include women and transgenders who identify all along the gender and sexuality spectrum.

Hence, while there may have been a perception from the board that the lesbian community was not being served, "I can tell you we were seeing lesbians, bisexuals, and transgenders every day," said Ooms. "So part of that perception is about the definition of 'lesbian.' Many of the board members are lesbian, but their lesbian community is very different from the younger dyke and queer communities, which include bisexuals, transgenders, and genderqueers. We had a niche, and there was significant demand for our services,

so why would there be a need to change the population that we served?"

Additionally, part of the decline in lesbian patients may have been due to the fact that a large chunk of the clinic's budget was provided through federal HIV/AIDS funds, a disease with a low incidence among lesbians. The dependency on these funds, said Pratt, created a scenario where the "tail wagged the dog," with a disproportionate amount of the budget going to services for about 5 percent of the clinic's patients.

Both Ooms and Pratt agreed that finding money outside of government sources should be a priority for the agency, and that keeping a development director on staff would be an asset.

Finally, she said, not enough outreach has been done to the local community to attract participation and support, which is "strange," said Pratt, "considering that everyone knows what Lyon-Martin is, and everywhere I go I meet people who are connected to it in some way. I do think there is an untapped resource there."

Pratt added that while she would like to see the next executive director have enough of a healthcare background to address all of these problems, "it would be easy to scapegoat one person, but many of these difficulties are inherent to all health clinics."

There is hope, said Ooms and Pratt, for the clinic to thrive in the future. Williams-Flournoy echoed that sentiment.

"The organization is fantastic," she said. "It is committed to serving our community and will continue to do so to the best of its ability. I have no doubt in my mind about that."

Longtime activist Phyllis Lyon, one half of the couple for which the clinic is named, as well as a patient, agreed that the future does not have to be bleak for the institution.

"That's all right; we've done that before," said Lyon of the organization's change in leadership. At the same time, she said, widespread support is needed right now. "We've got to have people working together. It's an important item in the whole fabric of the community." ▼

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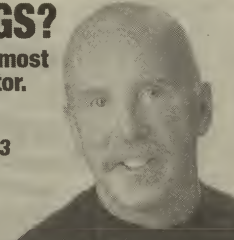
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WILDE NIGHTS

Laps land

by Jim Provenzano

As propos of nothing, a friend asked me last week if Tsunami Swim Club or Tsunami Polo were planning to change their name in light of the Southeast Asia tsunami disaster.

With alacrity that somewhat surprised him, I replied, "Of course not! As a matter of fact, Tsunami's swimmers are having a fundraiser swim-a-thon to raise money for the American Red Cross."

While he declined my invitation to go see the swimmers at University of San Francisco's Koret Athletic Center, he did say he would try to remember to donate to the cause.

Thirty-two Tsunami swimmers did more than try, they racked up over 81 miles of lap swimming last Saturday as their part in "Turning the Tide," one of several local efforts to help out Southeast Asian tsunami survivors.

SF Tsunami board President Alissa Perrucci said that most were Tsunami and USF Masters swimmers, with one participant from Stanford University's Masters team. "Participants swam 5,532 lengths in the one and a half hour period," Perrucci reported after the event. "With over 81 miles that's 2.5 miles per person."

The award for greatest distance went to Kiet Tran with 264 lengths, followed by Angela Ledgerwood (252), and Mark White (250).

Organized by Tsunami's Michael Shinn, Peter Chou, Al Liu, and Steven Wu, the swim-a-thon raised over \$6,500, which will be donated directly to the American Red Cross. Once all pledges are in, Perrucci said donations might top \$7,000.

Volunteers Augusta Hopkins, Faith Gordon, Jay Corbett, Brett Fox, and Brad Comeau helped make the event run smoothly. Stephen Houghton at Clif Bar provided snacks for the hardy aquatic athletes, and coaches Lisa Congdon and Waifa Chau kept them going.

"We wanted to come together as a swimming community to support the relief efforts," said SF Tsunami member Michael Shinn, one of the event organizers. "We also wanted to bring something positive out of our team name, Tsunami."

The SF Tsunami Swim Team was formed in 1986 as a gay and lesbian masters swim team open to all swimmers. The team has grown over the years to over 125 members, many of whom have participated in the Gay Games as well as other local and national



Daniel Rozales, left, and Ken Lindquist take a break between laps at the Tsunami Swim Club's fundraising swim-a-thon.

swim competitions.

SF Tsunami also has a long history of charitable giving to the community. Tsunami's Jason Prodoehl said that the group's SwimSF meets have raised more than \$13,000 for groups supporting people living with AIDS/HIV and breast cancer. Overall, the team has raised more than \$28,000 for worthwhile causes since 1998.

Want to donate?
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Top tracksters

Congratulations to all the San Francisco Track & Field Club members who made the 2004 national outdoor rankings.

Compiled by the National Master News, athletes are ranked in age groups for marks posted

throughout the 2004 outdoor track season. These are rankings among everyone in the nation who competed last year.

High jump: Allen Eggman - tied for 25th @ 1.62m

Long jump: Curtis Moore - 7th @ 6.26m, Drew Monaghan - 24th @ 5.29m

Triple jump: Curtis Moore - 3rd @ 12.62m

Hammer throw: Dave Dibley - 20th @ 28.82m

Javelin: Dave Dibley - 20th @ 39.33m

100m: Curtis Moore - 24th @ 11.65

400m: Curtis Moore - 8th @ 51.31

110 high hurdles: Drew Monaghan - 15th @ 18.37, Gwynn Villegas - 17th @ 18.95

400m int. hurdles: Gwynn Villegas - 7th @ 1:02.68

next page ►

Upcoming events

The Shockwaves football pre-Super Bowl fundraiser at the Pilsner Inn, 225 Church Street is this Saturday, February 5, from 4 to 7 p.m.

Come on down and get yourself ready for the greatest NFL game of the season, and help out the San Francisco Shockwaves flag football team.

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COMMUNITY NEWS

SF Oscar gala

◀ page 12

ing employee who also "staged" or decorated homes for sale, Luque lost a partner to AIDS. The Academy of Friends, said JoVanna, was his favorite charity.

"When people volunteer, the true measure is not just what you give but what you get back. What I most like about the award given in his name is the money goes to a volunteer who then in turn gives it to their favorite charity. There are no losers there; everybody benefits," she said.

At the time of the crash, JoVanna was living in Washington state and only last year moved back to San Francisco. With her settlement from Alaska Airlines, JoVanna this year has given the academy a challenge grant of \$30,000.

"It's helpful and good for me to be able to give back to those charities that Jay would have if he was alive," she said. "It is my opportunity to give back in his name and I like what the academy is doing and the beneficiaries that receive funds from them."

It was JoVanna, volunteer coordinator for Visiting Nurses and Hospice of San Francisco at California Pacific Medical Center, who sent Jay to first help out at the academy. While she would help with preproduction for the event, she never attended the gala.

Since the death of her son, JoVanna hasn't been in much of a partying mood. But this year, she said not only is she ready to attend but, "I am going with gusto. I am ready to be in that kind of energy."

Big party

Organizers expect 3,000 people to attend the gala on Sunday, February 27 at Fort Mason Center. Last year the academy raised \$450,000, a 30 percent increase over the \$350,000 raised in 2003. Its goal is to raise \$500,000 this

year and will fund 14 beneficiary organizations in amounts ranging from \$15,000 to \$40,000.

Kile Ozier founded the Academy of Friends in 1980 as a small, private Oscar Night party. According to the academy, 25 of Ozier's friends gathered for "a little food, a lot of champagne, and a touch of awards night glamour." Since then the party has morphed into an HIV/AIDS fundraiser, a reaction to the toll HIV has taken on the local community.

Over the last two and a half decades the academy has distributed nearly \$5 million. And while deep pocket donors, from large corporations to wealthy individuals, account for the bulk of the funds, it is the volunteers, many HIV-positive themselves or who have lost someone to AIDS, who are key to the event's success.

"Since I am not working anymore this is my way of giving back for what I have received since I became positive in 1991," said Combs, who identifies as bisexual and has an 18-year-old son. "They treat their volunteers with great respect. Not only do they make sure the night of the event is a success, but they make sure the volunteers feel they have contributed and are appreciated. Other agencies out there recruit volunteers for their functions but do not show respect for the volunteers' input and time."

The academy only has one full-time paid staffer, executive director Elisabeth Loeffler. Apart from an assistant Loeffler hires for six weeks prior to the gala, she is aided by a 29-member volunteer board and community members who do the bulk of the work.

"We can't do this without our volunteers," said Loeffler, who was hired in August 2003 and attended her first gala last year. "I have been in the nonprofit sector for seven years and never seen such extraordinary volunteer support before."

In order for grantees to receive their funds, they must supply a

certain number of volunteer hours to the academy. Many of those volunteers then return year after year to help with the event.

Darin Dawson, 42 and a volunteer at Continuum, committed to working 30 hours with the academy once the HIV agency learned it would be a grantee this year. Dawson, who has AIDS and is on disability, remembers attending the galas in 1990 and 1991.

"Whenever you think about the Oscars, you think about the Academy of Friends. They are almost synonymous in the San Francisco community," said Dawson. "It's big and overblown and wonderful. It's a Hollywood set in real life."

As for having to pitch in his time in order for Continuum to receive its cash grant, Dawson said it is a small price to pay and supports the policy.

"It is sort of like opening the Oscar envelope and getting a check," he mused. "Continuum is going to get \$40,000 and that is a lot of adult day help programs. It means my hours are worth \$1,333.33."

Others help ensure the academy sells enough tickets, which cost \$150 per person. Due to the Oscars being held earlier, in February, the gala coincides with Supervisor Bevan Dufty's 50th birthday. A regular attendee since 1993, Dufty decided to host his birthday bash at the gala.

"To me it's the perfect evening. Everybody is dressed to the nines, there is wonderful food, champagne, you can watch the Oscars, and you know that the money is going to support AIDS and HIV agencies around the Bay Area," said Dufty. "Everything you contribute is really making a difference for agencies that need the support more than ever." ▼

For more information on how to volunteer or purchase tickets, visit www.academyoffriends.org or call (415) 995-9890.

LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO



VACANCY NOTICES

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application from the Board's web site at www.sfgov.org/site/uploadedfiles/bdsuprvs/Vacancy_Notices/vacancy_app.pdf or from the Clerk of the Rules Committee, City Hall, Room 244, SF, CA 94102. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of SF, unless otherwise stated. Additional information may be obtained by accessing the City's web site: www.sfgov.org/bdsuprvs

Depending upon the posting date, some vacancies may have already been filled. To determine if vacancies for this Task Force are still available, please call the Rules Clerk at 554-5184.

UTILITY UNDERGROUNDING TASK FORCE

Seat 1, must be a resident of District 1, appointed by the District 1 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 2, must be a resident of District 2, appointed by the District 2 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 3, must be a resident of District 3, appointed by the District 3 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 4, must be a resident of District 4, appointed by the District 4 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 5, must be a resident of District 5, appointed by the District 5 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 6, must be a resident of District 6, appointed by the District 6 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 7, must be a resident of District 7, appointed by the District 7 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 8, must be a resident of District 8, appointed by the District 8 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 9, must be a resident of District 9, appointed by the District 9 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 10, must be a resident of District 10, appointed by the District 10 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 11, must be a resident of District 11, appointed by the District 11 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

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West Cafe

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Limited kitchen

Job fair

◀ page 1

represented. But, Bach removes those barriers pointing out that even a law firm needs accountants, clerks, and computer techs.

"We can flesh out the means to engage," he said. "The rest of the legwork is up to them." Bach feels obligated to help job seekers prepare because, "employers have a stake in how we make it happen."

Results

Results of a questionnaire sent to job seekers and employers following the center's last job fair, on September 23, 2004, attest to the event's success. The job fair drew participants from as far away as Pleasanton, in the East Bay. Three-fourths of the employers rated the skill level of job seekers good or excellent and almost all of them expected to contact candidates they met. Likewise, 75 percent of the 120 job seekers surveyed (40 percent were first-time participants), found employment leads and felt impressed with employer

diversity represented and satisfied with the mix of companies hiring.

Over a year ago, Bach, while closing his Castro job placement service, approached the center's executive director, Thom Lynch, with an idea to implement a community workforce development program "at the obvious location," he said.

In addition to several job fairs, the center offers weekly one-on-one drop-in counseling and group workshops.

More LGBT job seekers should take advantage of the center's resources, Bach believes, referencing the transgender community's reported 70 percent unemployment rate and lesbian community issues, both sectors he calls segmented or disenfranchised.

Employers who have participated in the job fairs give them high marks.

Office Team's senior staffing manager, Irene French, called the job fairs "simple, effective, and focused."

Job fairs give recruiters, "face-to-face time," as opposed to mailed or online applications, said

French. "We can pre-screen and then follow up later."

"How the center procures their attendees, it's extremely successful per capita," she said. Office Team, which hired seven applicants at last fall's job fair, attended chamber of commerce-sponsored and industry-oriented job fairs, but French attributes the center's job fairs' efficiency and convenience to Bach.

"Anything he runs is well run—the whole set up, the type of people he invites, to bringing in volume numbers. I think David tailors it so the percentage of placement is higher. To have industry background helps. We may go to larger [job fairs], but this combination is rare," French said. ▼

The February 9 job fair takes place from 11 a.m. to 3 p.m. at the center, 1800 Market Street in San Francisco. The "How to Attend a Job Fair 101" takes place Saturday, February 5 from 3 to 5 p.m., also at the center. For more information, call David Bach at (415) 865-5534.

Arts (formerly McAteer High School), located at Portola Drive and O'Shaughnessy Boulevard in San Francisco. To join up, call Rick Thoman at (415) 550-7966, or e-mail Bob Callori at: callori@pjs.net. ▼

Send your sports info to: jimproven@yahoo.com. Read previous columns at www.sportscomplex.org.

Sports Complex

◀ previous page

"It's a really significant accomplishment that our team members are integrating with the 'straight' sports community," said club co-founder Rick Thoman. "And it's a great sense of pride for us as well."

Thoman added, "Although the team has had individuals ranked

in the past—most notably Reggie Snowden and Curtis Moore—this is probably the largest group of athletes we've ever had and it happened during an 'off' year."

Want to run, jump, and hurdle with these top-notch athletes? Novices and newcomers are welcome.

The SF Track & Field Club has started up its training season again, Sunday mornings at 10 a.m. at the School For the Performing

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541676

In the matter of the application of Leslie Anne Carter for change of name. The application of Leslie Anne Carter for change of name having been filed in Court, and it appearing from said application that Leslie Anne Carter has filed an application proposing that his/her name be changed to Gabrielle Anne Carter. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the 15th day of February, 2005 at 9:00 a.m. of said day to show cause why the application for change of name should not be granted.

JAN. 20, 27, FEB. 3, 10 2005

STATEMENT FILE A-0281752-00

The following person(s) are doing business as: Triad Partners, 65 Ora Way C-107, San Francisco, Ca. 94118. This business is conducted by a general partnership, signed Joseph Dung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/30/04. The statement was filed with the City and County of San Francisco, Ca. on 12/30/04. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281919-00

The following person(s) are doing business as: 1.) Tony's Windows & Glass 2.) Tony's Glass 3.) Tony's Windows, 25 Virgil Street San Francisco, Ca. 94110. This business is conducted by an individual, signed Jesse Villarreal. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/6/05. The statement was filed with the City and County of San Francisco, Ca. on 1/7/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281415-00

The following person(s) are doing business as: Propaganda Industries, 2070 Pacific #201, San Francisco, Ca. 94109. This business is conducted by an individual, signed James Hanusa. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/01/04. The statement was filed with the City and County of San Francisco, Ca. on 12/14/04. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281899-00

The following person(s) are doing business as: Pier 38 Yachts, Pier 38 The Embarcadero, San Francisco, Ca. 94107. This business is conducted by an individual, signed Wayne Moskow. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/6/05. The statement was filed with the City and County of San Francisco, Ca. on 1/6/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281782-00

The following person(s) are doing business as: I.C.S., 849 22nd St. San Francisco, Ca. 94107. This business is conducted by an individual, signed Isidro Gutierrez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/11/05. The statement was filed with the City and County of San Francisco, Ca. on 1/3/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281860-00

The following person(s) are doing business as: Flower Cart, 2 Montgomery San Francisco, Ca. 94104. This business is conducted by an individual, signed Valerie Chieng. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/5/05. The statement was filed with the City and County of San Francisco, Ca. on 1/3/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281805-00

The following person(s) are doing business as: Chic-Hotel, 301 Folsom St. #D San Francisco, Ca. 94105. This business is conducted by an individual, signed Elisabeth Scharbaum. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/3/05. The statement was filed with the City and County of San Francisco, Ca. on 1/3/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281896-00

The following person(s) are doing business as: Kiki Yo, 605 S Chenery St. San Francisco, Ca. 94131. This business is conducted by a limited liability company, signed Kirkland Taber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/1/05. The statement was filed with the City and County of San Francisco, Ca. on 1/06/05. JAN. 13, 20, 27 FEB. 3, 2005

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LEGAL NOTICES

STATEMENT FILE A-0281971-00

The following person(s) are doing business as:
Wizard of Change Wellness. This business is
conducted by an individual, signed Wendy S.
Wiseman. The registrant(s) commenced to
transact business under the above listed ficti-
tious business name or names on 1/10/05.
The statement was filed with the City and
County of San Francisco, Ca. on 1/10/05.
JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0282113-00

The following person(s) are doing business as:
Unbelievable Edibles, 421 Taraval Ave. San
Francisco, Ca. 94116. This business is con-
ducted by a general partnership, signed Sean
Lackey. The registrant(s) commenced to
transact business under the above listed ficti-
tious business name or names on 1/01/05.
The statement was filed with the City and
County of San Francisco, Ca. on 1/10/05.
JAN. 20, 27 FEB. 3, 10 2005

STATEMENT FILE A-0281959-00

The following person(s) are doing business
as: 1.)Eng & Associates, 2.)Barrister Law
Group, 3.)Golden Gate Law Offices,
4.)Golden State Law Offices, One St. Fran-
cisco Place Ste 5201 San Francisco, Ca.
94107-1338. This business is conducted by
an individual, signed John J. Eng. The reg-
istrant(s) commenced to transact business
under the above listed fictitious business
name or names on 1/10/05. The statement
was filed with the City and County of San
Francisco, Ca. on 1/10/05.
JAN. 20, 27 FEB. 3, 10 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541617

In the matter of the application of 1.)Cindy
Fan 2.)Kevin Fan 3.)Elvina Fan for change
of name. The application of 1.)Cindy Fan
2.)Kevin Fan 3.)Elvina Fan for change of
name having been filed in Court, and it ap-
pearing from said application that 1.)Cindy
Fan 2.)Kevin Fan 3.)Elvina Fan has filed an
application proposing that his/her name be
changed to 1.)Cindy Angela Fan 2.)Kevin
Bill Fan 3.)Elvina Diana Fan. Now there-
fore, it is hereby ordered, that all persons
interested in said matter do appear before
this Court in Department 218 on the 24th
day of February, 2005 at 9:00 am of said
day to show cause why the application for
change of name should not be granted.
JAN. 20, 27 FEB. 3, 10 2005

STATEMENT FILE A-0281719-00

The following person(s) are doing business
as: Baking Arts, 542 Brannan #410 San
Francisco, Ca. 94107. This business is
conducted by an individual, signed Richard
Festen. The registrant(s) commenced to
transact business under the above listed fic-
titious business name or names on N/A. The
statement was filed with the City and
County of San Francisco, Ca. on 12/29/04.
JAN. 20, 27 FEB. 3, 10 2005

STATEMENT FILE A-0282287-00

The following person(s) are doing business
as: SP Hardwood Floors, 445 Harriet St.,
San Francisco, Ca. 94103. This business is
conducted by an individual, signed Marek
Burzynski. The registrant(s) commenced to
transact business under the above listed fic-
titious business name or names on 1/21/05.
The statement was filed with the City and
County of San Francisco, Ca. on 1/21/05.
JAN. 27 FEB. 3, 10, 17 2005

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LEGAL NOTICES

STATEMENT FILE A-0282236-00
The following person(s) are doing business as: E & H Real Estate Investing, 136 Molino Drive, San Francisco, Ca. 94127. This business is conducted by a general partnership, signed Elizabeth Williams. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/20/05. The statement was filed with the City and County of San Francisco, Ca. on 1/20/05.
JAN. 27 FEB. 3, 10, 17 2005

STATEMENT FILE A-0282220-00
The following person(s) are doing business as: All Wired Communications, 775 Goettingen St., San Francisco, Ca. 94134. This business is conducted by an individual, signed Walter Kent Anderson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/04/00. The statement was filed with the City and County of San Francisco, Ca. on 1/20/05.
JAN. 27 FEB. 3, 10, 17 2005

STATEMENT FILE A-0282139-00
The following person(s) are doing business as: ONO, 400 Valencia St., San Francisco, Ca. 94103. This business is conducted by an individual, signed Vena Shoitvevayaratana. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/20/04. The statement was filed with the City and County of San Francisco, Ca. on 1/14/05.
JAN. 27 FEB. 3, 10, 17 2005

STATEMENT FILE A-0281751-00
The following person(s) are doing business as: Evolving Productions, 2642 Gough St. #102, San Francisco, Ca. 94123. This business is conducted by domestic partners, signed Veronica Labeau and Christopher Grinstead. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/20/04. The statement was filed with the City and County of San Francisco, Ca. on 1/30/04.
JAN. 27 FEB. 3, 10, 17 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES
To whom it may concern: The Name of the Applicant(s) is/are: Haddad Joel Jamil. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 3698 17th Street, San Francisco, Ca. 94114. Type of License applied for: **41-ON-SALE BEER AND WINE - EATING PLACE**
JAN. 27, FEB. 3, 10 2005

STATEMENT FILE A-0282306-00
The following person(s) are doing business as: Berger Design Build, 2067 Golden Gate Ave. San Francisco, Ca. 94115. This business is conducted by an individual, signed Brian Berger. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/24/05. The statement was filed with the City and County of San Francisco, Ca. on 1/24/05.
JAN. 27 FEB. 3, 10, 17 2005

STATEMENT FILE A-0282343-00
The following person(s) are doing business as: B & S Crane & Erection Service, Inc. 1939 45th Ave. San Francisco, Ca. 94116. This business is conducted by a corporation, signed Susan Wanlass. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/01/05. The statement was filed with the City and County of San Francisco, Ca. on 1/25/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282379-00
The following person(s) are doing business as: Callum, 245 12th Ave. San Francisco, Ca. 94119-2108. This business is conducted by an individual, signed Daniel Catala. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/01/05. The statement was filed with the City and County of San Francisco, Ca. on 1/26/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282218-00
The following person(s) are doing business as: Professional Resources, 332 Pine St. Suite 307 San Francisco, Ca. 94104. This business is conducted by a corporation, signed Ted Ammirio. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/01/05. The statement was filed with the City and County of San Francisco, Ca. on 1/19/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282415-00
The following person(s) are doing business as: Vitalane Creative Design, 39 Boardman Place #104 San Francisco, Ca. 94103. This business is conducted by a corporation, signed Juancho Vitangcol. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/01/05. The statement was filed with the City and County of San Francisco, Ca. on 1/27/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282418-00
The following person(s) are doing business as: Patio Apartments, 8 Byron Ct. San Francisco, Ca. 94112. This business is conducted by a limited liability company, signed Cesar G. Agudelo Jr. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/27/05. The statement was filed with the City and County of San Francisco, Ca. on 1/27/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282383-00
The following person(s) are doing business as: The Pickled Hatch, 1605 Church St. San Francisco, Ca. 94131. This business is conducted by an individual, signed Lisa Wilson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/24/05. The statement was filed with the City and County of San Francisco, Ca. on 1/26/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282375-00
The following person(s) are doing business as: Georgina Acosta Medspa, 940 Bush St. San Francisco, Ca. 94109. This business is conducted by a corporation, signed Mina Coyoca. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/26/05. The statement was filed with the City and County of San Francisco, Ca. on 1/26/05.
FEB. 3, 10, 17, 24 2005

STATEMENT FILE A-0282499-00
The following person(s) are doing business as: Spencer and Company, LLC, 491 Castro St. San Francisco, Ca. 94114. This business is conducted by a limited liability company, signed Dennis E. Spencer. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/31/05. The statement was filed with the City and County of San Francisco, Ca. on 1/31/05.
FEB. 3, 10, 17, 24 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0280400
The following person(s) have abandoned the use of the fictitious business name known as Spencer and Company located at 491 Castro St. San Francisco, Ca. 94114. This business was conducted by an individual signed Dennis Edward Spencer. The fictitious name was filed with the City and County of San Francisco, Ca. on 11/01/04.
FEB. 3, 10, 17, 24 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #273451
The following person(s) have abandoned the use of the fictitious business name known as Speed Pro Towing Inc., located at 251 Capp St. San Francisco, Ca. 94110. This business was conducted by a general partnership signed Raul Oropeza. The fictitious name was filed with the City and County of San Francisco, Ca. on 2/06/04.
FEB. 3, 10, 17, 24 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #AB0269833
The following person(s) have abandoned the use of the fictitious business name known as Alifia Handy located at 56 Seville St. San Francisco, Ca. 94112. This business was conducted by an individual signed Alberto Benardes. The fictitious name was filed with the City and County of San Francisco, Ca. on 9/10/03.
FEB. 3, 10, 17, 24 2005

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Marin high school students go gay
They write and perform 'Are We Married Yet? How the Rainbow Reached Marin.'
page 28

Woman on the edge
Bette Davis' finest role, in classic film 'The Letter.'
page 40



Butch at Sundance
SF filmmaker Jenni Olson, queer lounging.
page 30



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 35 • No. 5 • 3 February 2005

Low-budget character study with an erotic subtext: *Fighting Tommy Riley*.

Punches to the solar plexus

2005 edition of the SF IndieFest kicks off

by David Lamble

The 7th SF Indie Fest offers, from Feb. 3-15, nearly three dozen programs of films screening in four venues: the Castro, the Roxie, the Women's Building, and the Mama Buzz Cafe in Oakland. Below are eight highlights of what's on offer.

Fighting Tommy Riley In a year where an old-fashioned boxing flick may be on its way to a best picture Oscar, this low-budget character study, seething with erotic subtext, contains an emotional sucker punch or two that just may overcome its obvious flaws. At first, everything about *Fighting Tommy Riley* feels a little threadbare — the sexy Irish kid, the worn-out, overweight manager spouting Herman Melville, the tough broad trying to break into the fight-managing racket, the painfully sincere girlfriend who wanders in and out of the big lug's life at all the wrong moments, and oh yes, the slick, Don King-like promoter, ready to gobble up this "white hope" and spit him out like a mouthful of sunflower seeds. We've seen it all before. But like last year's underrated high school football drama *The Slaughter Rule*, J.P. Davis' slick script and underplayed performance as Tommy Riley will win you over if you can just hang in past the inevitable moment of "bad touching."

While Clint was cagey enough to give Morgan Freeman all the big speeches that walk that fine between pathos and bathos speeches in *Million Dollar Baby*, it falls to veteran character actor Eddie Jones to make fight manager Marty Goldberg command the scale from buffoon to martyr. Like *Million Dollar Baby*, Riley's climax is a punch to the solar plexus that not all queer filmgoers will stomach with equal zest. As the female manager exclaims about the big lug, "A clean white face with a punch like that, I could sell him right now." (Roxie, 2/5 & 9)

Dandelion If you haven't yet joined the Vincent Kartheiser fan club, director Mark Milgard's poetic debut feature *Dandelion* may have you Googling him into your laptop before the final credits roll. Minnesota-raised Kartheiser's lanky frame, modified Ramones' punky haircut (he'd be the perfect lead for the Jackson Browne story) and impressive emotional range have carried him as a perpetually pouty teen through a series of indie features. He was electric as the would-be son to a hard-drinking, small-time jewel-robber in Larry Clark's riveting *Another Day in Paradise*. When Kartheiser's Bobby finally gets it into his cute

page 36 ►

Are you a Scissor Sister?

Hot band rocks out at the Warfield

by Victor Torres

The Grammy-nominated Scissor Sisters brought their sold-out rock 'n' roll show back to San Francisco on Sunday night at the Warfield Theatre.

After the electroclash band Fisherspooner made an explosion with the New York culturati, many imitators jumped onto the tiny stages of the bars that dot Manhattan. Started as a project by friends Babydaddy and Jake Shears, the Scissor Sisters actually gets its provocative moniker from a lesbian sex act. Babydaddy created the music and Jake brought the voice, along with some ass-shaking he picked up while working as a stripper in one of New York's seedier bars. After performing at Ana Matronic's cabaret (a gig she started after leaving San Francisco's Trannyshack), they asked her to join the band. All this trinity needed was a lead guitarist and a

drummer, which they found in Del Marquis and Paddy Boom respectively. Since 2001, they have melded a unique sound that is difficult to describe without bringing up other artists such as early Elton John and David Bowie, The Bee Gees, Prince and Deee-Lite — all wrapped up in a beat of disco meets classic rock.

They were picked up by record label Universal and flung into a concert tour of Europe, where their album made it to #1 on the British music charts, twice. Last year, the Scissor Sisters' self-titled debut was released here in the States, which almost didn't happen because the label thought of them as a "gay novelty act." With three gay members and a female drag queen, the astonishing accomplishment of this band is that they are so much more than the sum of their fabulous parts. They simply make great music. Jake, with his chameleon voice singing Babydaddy's

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SECOND OF TWO SECTIONS



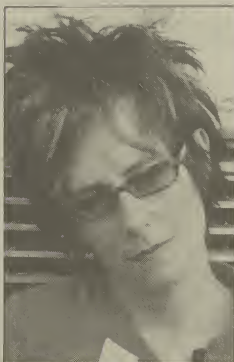
You're our compensation

Readers, pols, models put out for Out There

by Roberto Friedman

So what do you do after a work week when your trusty computer melts down, you have to go begging for time at other desks like a homeless orphan, yet you somehow manage to get the section to bed by presstime? If you're Out There, you head first for a couple shots of attitude adjustment at Dalva, follow them up with a half-doz. slurpy Hog Island oysters and a few glasses of vintage vino at Foreign Cinema, then catch up-and-com-

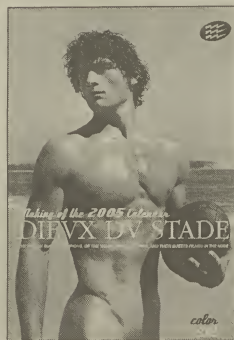
ing Nashville indie-rocker chick **Amelia White** perform at the Make-Out Room. Put on the press list, you're ever so amused by the doorman's quip, "So for you, the cover's \$30!"



White out of Nashville

White was great, a little grungy, she sang about "Snakes & Pushers," her band swung. Her album *Candy Hearts* is released this week from Flaming Head Records. And we're all better now. Aren't you glad we could share.

Another consolation was an advance copy of the DVD documentary on the *Making of the 2005 Calendar Dieu Du Stade*. That's the one starring the sinewy French rugby champions of the *Stade Francais Paris* "and their guests" filmed in the nude by pho-



tog **Carter Smith**. The DVD captures the high drama of the models' nude photo-shoots at the Molitor and the Caravalet Museum in Paris, and on the beach at Cap Ferret. Thrills like, will the makeup girl get the butt skin-tone just right? Chills like, will the naked sportsman cover just enough of his pubic region? Out in March.

More compensation: all the good wishes from constant readers. And yippee, we feel well-represented by our elected officials, at least locally. Proud indeed were we of our **Senator Barbara Boxer**, who spoke truth to power, i.e. *Helmet Hair*. Her grilling *vis-a-vis* our new Sec'y. of State, now officially the Most Successful Liar of our time, rose as far up in the popular consciousness as a great parodic skit on *Saturday Night Live*.

BTW, we also love our telegenic young **Mayor**, who Did the Right Thing re gay marriage, and now will always have to face unfair charges that he Queered the election for **Kerry**. If it walks like a civil rights issue and quacks like a civil rights issue, we'd say it's a civil rights issue. Plus, Out There happens to adore our own personal district supe, youthful **Supervisor Chris Daly**. Heck, *some* one has to throw tantrums for the rights of renters, working and poor people.

Oh, but there's so much around to throw tantrums over. Queer old coot architect **Philip Johnson** dies, his Nazi sympathies glossed over. Most Outrageous oversight among many in the Oscar nods: **Paul Giamatti** for his classic performance in *Sideways*. Most Stupid Thing about "Best Foreign Film" category: a country can only nominate one film, so Spain chose *The Sea Inside*, and **Almodovar's** tasty *Bad Education* got shut-out. A penalty for having two great films in a year.

And come on, what does **Paris Hilton** really have to do with the **SF Ballet** besides making an entrance at their gala? To many OT readers, the **Paris Hilton** is where they had their first *bleu* job.

More glee

Hotshot director of the Houston Grand Opera **David Gockley**, widely believed to be the leading candidate to take over the reins of **San Francisco Opera** after the end of current General Director **Pamela Rosenberg's** reign, happens to have been B.A.R. theatre critic **Richard Dodds' glee-club** coach in high school during the late '60s at Newark Academy in

NJ.

Way back in '66, when *Man of La Mancha* was the "It" show on Broadway, Dodds convinced Gockley to add a medley of *La Mancha* songs to their repertoire, culminating in a stirring rendition of "The Impossible Dream." Doesn't that just say incipient theatre and/or opera queen? Truly, an indication of greater success for both gents in the big gay world to come.

Times being what they were, Dodds also remembers Coach as being worried about getting drafted and sent to Vietnam. No information on what happened in that regard. But it is somewhat amusing, isn't it, to think back on halcyon glee-club days, then to flash-forward to the present, and find Coach on the cusp of taking over the big chair at SFO.

We've seen the photo of "Mr. Gockley conducting the glee club" in the school's yearbook. There's a lively betting pool going on in press rooms attached to major SF musical institutions as to just whether Mr. Gockley has a total lock on the job. We'd say his odds of gaining the position just got a little bit better.

Brit-slut beat

Quick change of venue now, as over on the London stage, in his show *Sex Addict* at the Royal Court, performer **Tim Fountain** will have sex with anyone his audience votes for. As he puts it, his is "the show where you get to decide who I shag."

"Each night he cruises an Internet chatroom for partners," the [UK] *Observer's* **Susannah Clapp** (no jokes please) reports. "Any replies are beamed up on a giant screen, and the audience vote for their favourite. Fountain — author of, oh dear, one-handers about **Quentin Crisp** and **Julie Burchill** — got into trouble with the show on the Fringe at Edinburgh, when he used the gay website *Gaydar*, which threatened to sue on the grounds that members' confidentiality was being breached. He has his own site now, and as he gossips through some details of his previous 5,048 partners, you hear the ripple of new messages arriving."

Some encounters seem scary to the *Observer*. "Horse4Me" advertises for creature comforts on *BeastDate.com*. "ParkaHood" wants to have sex with blokes in parkas. We don't see the problem with that.

The night the *Observer's* critic attended, "Katzel19," a shy exhibitionist from Islington, won the vote. He likes to take his clothes off in public, and was ordered into a taxi so that he could do just that in the Court bar. He wasn't allowed to, so he and his host repaired to Sloane Square, where they stripped off and meekly patted each other's bottoms. A circle of audience members shielded them from the plops — who weren't around."

Not all the press notices have been glowing. "Quite why a vital space has been handed over to the aberrations of a bumptious exhibitionist remains a mystery," declared **Michael Billington** of the [UK] *Guardian*. "The show

next page ►

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DANCE

San Francisco Ballet gala done right

Artistic Director Helgi Tomasson's new season begins

by Stephanie von Buchau

Though it is in the nature of a performing arts "gala" to be about commerce and self-congratulation, it is entirely to the credit of Helgi Tomasson's innate good taste that San Francisco Ballet galas, while not always perfect, generally play down the commerce and pats-on-the-back in favor of

The video, shown to celebrate 20 years of Tomasson's reign in San Francisco, was professionally made, with glimpses of the dancers and talking heads from Mark Morris and Evelyn Cisneros to London's lipping senior dance critic, Clement Crisp, whose every campy appearance brought gales of laughter. He makes Morris look and sound like a lumberjack. It also reminded us that when he

mostly, especially in Tchaikovsky and contemporary scores, they are excellent. But baroque specialists they are not, and *Concerto Grosso* still suffers from out-of-tune, scratchy string playing.

Tomasson's 2005 world premiere took an awkwardly unmusical approach to five numbers from Bartok's solo piano *Bagatelles* (performed in the pit by Roy Bogas). For one thing, I don't

connect (at least in my brain) between real human suffering and beautiful bodies (or voices) stretching, preening, anguishing. This is no knock on Garcia, who has steadily become one of the company's finest dancers, exhibiting a full range of motion and emotion, seemingly capable of any style.

I'm not much of a Lar Lubovitch fan, either, yet I liked his "My Funny Valentine" much better here than when I first saw it in Robert Altman's fatuous film *The Company*. It has since been

incorporated into ...*smile with my heart*, a 20-minute tribute to Richard Rodgers that opened Tuesday night on Program 1. In this excerpt, Michael McGraw and David Kadarau played a piano-cello arrangement of the song while a skittish, fearful Tina LeBlanc was tenderly encouraged by Stephen Legate. Very intimate, sweet without being sticky and reeking of old-fashioned romance, the piece definitely made me want to see the rest of Lubovitch's ballet. ▼



Erk Tomasson

SF Ballet dancers Rory Hohenstein, Pascal Molat and Jaime Garcia Castilla in Tomasson's *Concerto Grosso*.

entertainment. Wednesday a week ago, at the War Memorial Opera House, SFB opened its 2005 season with what was supposed to be a two-hour show. Counting the speeches and video and endless intermission—getting the well-fed, well-oiled, well-heeled patrons back into their seats is a mammoth undertaking—the program dawdled on 40 minutes longer than planned. But not very much of that time was wasted. Even the slowpoke patrons are, after all, the folk who pay for our pleasure.

If, judging by the applause, they prefer tawdry merchandise like the pas de deux from *Don Quixote* to anything with better music, well, that is the way of the world. Just because you have money doesn't mean you have taste; we can be thankful that they like ballet at all, though one can't help wonder what the avant-garde grindings of Philip Glass, Tom Willems and Michael Torke sound like to those who think Leon Minkus is the rock star of ballet composers.

was dancing, Tomasson not only had beautiful line and finish, but he was a dark-haired heartthrob, something a little difficult to see in the coolly dignified, silver-haired director of today.

The program also demonstrated that, however sovereign an artistic director Tomasson is, he's also a choreographer of varying, almost bi-polar skills and inspiration. From the 2003 Gala, he repeated *Concerto Grosso*, that whizzbang clockworks starring four then-unknown boys from the corps and SFB's newest French import, Pascal Molat. Since being promoted to principal, Molat has proved one of SFB's best actors, in addition to being a crackerjack jumper with great elevation. The piece retains its fizz, even though the music by Geminiani (after Corelli) was not played any better this time than last.

The San Francisco Ballet Orchestra, under Andrew Mogrelia, is also celebrating an anniversary. It is 30 years since Denis de Coteau formed the group, and

think this music is as grim as Tomasson seems to. He gives us three solos in a row, and then adds a pair of ensembles. The dancers were the tall, handsome Moises Martin, Sarah Van Patten and the new, Thai soloist with the poetic name of Nutnaree Pipit-Suksun. Unlike *Concerto Grosso*, I fear that *Bagatelles* is not a keeper.

Spanish leather

Along with the usual Balanchine Gala bon bons (am I the only one tired of *Who Cares?* and *Taran-tella?*) we had two new pieces. Myriam Agar made *Sin Regreso* for Gonzalo Garcia at a benefit in Zaragoza, Spain last summer. Set to Philip Glass music that employs train sounds, the piece reflects on the Madrid train-bombing early last year. Garcia in leather pants and bare chest is a sight to behold even when he is doing something very serious, but the truth is that anguished solos meant to evoke feelings of tragedy, pity and horror about real events make me uncomfortable. There is an emotional dis-

Out There

◀ previous page

plays into enemy hands by offering a trivial, dumbed-down event that makes *Celebrity Big Brother* look like *Wittgenstein's Tractatus*.” Uch.

Celebs unbound

Closer to home, but not much, this nugget from *Gawker Stalker*. “Walked through Central Park with a friend this morning to see the *Christo* set-up, and around 8:45 p.m., we spotted *Barry Diller* walking south at a clip. He was wearing a suit and black overcoat. I must note he was not far from the Rambles.” Seems key, sez we.

Also stalked: “Was at PM last night. At our table was this greasy-looking kid (like *Jermaine Dupree* greez) with almost shoul-

der-length, greased-down hair. Turns out the kid was AJ Soprano [Robert Iler].” Crikes, by the time that show's next season airs, Anthony, Jr.'s going to look like *Iggy Pop*!

But is *SpongeBob Squarepants* the secret lover of bad-boy queer director *Bruce LaBruce*? That's the intriguing possibility held out by the Red Vic Movie House, which has scheduled screenings of *The SpongeBob Squarepants Movie* (dir: *Stephen Hillenberg*) on Tues. & Wed., Feb. 8 & 9, followed by *LaBruce's The Raspberry Reich* on Thurs., Feb. 10.

Mouthpiece *James Dobson* of the religious-wrong group Focus on Family famously attacked *SpongeBob* last month, suggesting that the morals of young children are in jeopardy due to their exposure to a gay sponge. *Tinky*

Winky of the Teletubbies, himself “outed” by the thirsty media, has courageously lent his voice in support of *SpongeBob*.

In *LaBruce's* latest, a group of leftist Germans adopt the culture and politics of '70s terrorist chic. How entitled! Their dogmatic female leader believes that heterosexual monogamy is a bourgeois construct that must be smashed in order to achieve true revolution. The Red Vic is at 1727 Haight St.; info at redvicmoviehouse.com.

Viva Chisholm

Another reason to cheer: the Castro Theatre will host a free screening of a documentary about the late Congresswoman *Shirley Chisholm* at 11:30 a.m. on Saturday, February 12. San Francisco Supervisor *Bevan Dufty*, KQED and P.O.V. are sponsoring the free

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Tam High students explore gay unions

In their 'Are We Married Yet? How the Rainbow Reached Marin'



Tamalpais High School students John Bowen and Lauren Rand onstage.

by Richard Dodds

There are any number of gay issues that could weigh on the minds of high school students — whether straight, gay, or undeclared — but gay marriage might not seem high among immediate concerns. But that's the subject the drama students at Tamalpais High School embraced for their annual foray into documentary theater.

Though created and performed by students, *Are We Married Yet? How the Rainbow Reached Marin* will be performed for general audiences Feb. 3-5 at the Marin Theatre Company's Second Stage. The production continues the collaboration between Tam and MTC that began two years ago with a show the students created about "Marin Taliban" John Walker Lindh.

"I've been developing documentary plays up at Tam High for three years now," said guest director and facilitator John Warren. "I started by directing a production of *Execution of Justice* [about the trial of Dan White for the murders of Harvey Milk and George Moscone], and a lot of the students went, 'Oh, my God, that is a part of our history, and we didn't even know about it.' So we thought about what other stories may be out there that the students could uncover."

First came the piece about Lindh, and last year the students created a play about a group of

Marin senior citizens who have become active anti-war protesters. Warren, a founder of SF's Unconditional Theatre, lets the students pick the topic after taking them through some exercises to help identify a theme. The presidential election and academic pressures were two ideas that surfaced for the latest production.

"But a number of students mentioned gay marriage as something they really wanted to address, and eventually the whole class came around to feeling that this was the issue most vital for them," Warren said.

"What was really profound for me was the fact that none of these students currently identify as gay, but they all felt invested in this topic because they thought it was a basic human rights issue."

The play was built from numerous interviews conducted by the students, who then portray both themselves and those whom they interviewed. As preparation, Warren showed the group a tape of *The Laramie Project* which used a similar format to explore the aftermath of the Matthew Shepard murder.

The interviews started with same-sex Marin couples married at San Francisco City Hall, and fanned out into related areas. "We found a lawyer who has argued cases involving a lesbian couple in a custody battle," Warren said. "One of the students in the class is the child of a gay parent who was artificially inseminated, and she ended up going to the sperm bank

and interviewing people there about the process of her own conception. And we talked to people about the process of their coming out to their families, and some of those stories are quite painful."

Because the play was being developed during the presidential campaign in which gay marriage was a hot-button issue, the students searched for those willing to talk against gay marriage. After getting no response from the local Republican Party or "family values" organizations, and finding only clergy who had no problems with gay marriage, they finally found a minister in Novato willing to speak against gay marriage. "It's a pretty mind-blowing interview," Warren said.

It was also hard to find victims of hate crimes or harassment in Marin before locating a teen in Novato who had been badly beaten for being gay.

"A lot of people talked about how Tam was this incredibly progressive place, and then literally two days before we performed a workshop of the production on campus, flyers started going up alerting students that there had been harassment of a lesbian student on campus. So we've been working on an epilogue that directly addresses that experience."

All of those interviewed have been invited to see the production and to be on hand for the talk-backs that follow each performance at Marin Theatre Company.

"Working with students who play real people who might actually walk through the door and often do is a great educational ex-

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Splintered personality

Magic's 'The Sweetest Swing in Baseball'

by Richard Dodds

This time it's personal. Playwright Rebecca Gilman, who made her name exploring touchy social issues, is doing some personal head-clearing in *The Sweetest Swing in Baseball*, a play that takes on the relationship between an artist and the merchants of culture (leaches), the public (hopelessly fickle), and critics (losers). While the artist in the play seems to be channeling troubled former baseball star Darryl Strawberry, it's almost as if Howard Roark has sneaked in, too.

But unlike the architect hero of Ayn Rand's *The Fountainhead*, who destroys a building rather than see his concept compromised, painter Dana Fielding tries to destroy herself after buckling under what the critics have had to say about her work. It is in a psychiatric hospital following a suicide attempt that Dana is able to reclaim her muse as well as create a new armor by turning "Dana Fielding" into an acquiescent alter-ego masking a newly hardened and bitter inner self.

Sweetest Swing is having its American premiere at the Magic Theatre, where it crackles with the intensity that from-the-gut drama requires. Despite the fact that we spectators (and even more so we



Barbara Pitts plays Dana Fielding.

critics) are made complicit in crimes against artists — and a final expletive directed toward the audience says it all — the play is entertaining and often amusing.

On a minimal set, Amy Glazer has smoothly directly the multi-scene play and found a tone that seems in touch with the playwright's complicated intentions. That tone extends to the cast of five, who, with one exception, each play two roles. But then again, you could say that Barbara Pitts plays two roles, even though officially she's only Dana Fielding. First in an attempt to prolong her stay at the hospital, and then for

reasons suggesting a welcome psychosis, Dana changes her body language and speech to suggest a black baseball player.

Actually, it's how she imagines a black baseball player would act, and there is considerable humor in Pitts' effort to suggest inner-city hipness. Pitt is also wonderful in her early Dana scenes, as she tries to cope with a failed art show and a fleeing lover. The actress can be both likable and scary, a good combination for this role.

Velina Brown, an SF Mime Troupe stalwart, plays both Dana's art dealer and therapist; Anne Darragh is Dana's friend, and the head of her psych ward; Joseph Parks is a young artist, and a gay recovering alcoholic; and Michael Ray Wisely is Dana's erstwhile boyfriend, and a fellow patient who believes a CNN anchor is the embodiment of all evil.

Gilman clearly maintains a sense of humor even as she vents anger at all those who feed off an artist. But she also points a finger at herself for allowing herself to become invested in the system. For her, a split personality becomes an instrument of survival. ▼

The Sweetest Swing in Baseball will run at the Magic Theatre through Feb. 20. Tickets are \$20-\$38. Call 441-8822 or go to magictheatre.org.

MUSIC

The joint was jumping

Wynton Marsalis, jazz orchestra at Davies

by Philip Campbell

Classically-trained trumpeter Wynton Marsalis and the Lincoln Center Jazz Orchestra played two dates at Davies Symphony Hall last week. Each concert featured extended sets devoted to legendary musicians: Duke Ellington, Count Basie and John Coltrane. Both sold-out shows were a perfect example of the group's strength in regenerating classics with bold contemporary arrangements.

Local aficionados last heard Marsalis and his all-star band in 2002, when they debuted his evening-length *All Rise* with the San Francisco Symphony. New works are an important part of the LCJO's mission, but the most recent programs were a welcome example of their primary goal, the preservation of the rich repertoire of historic jazz.

The first concert was divided between Count Basie and Duke Ellington. Most of us could easily

have listened to an entire evening featuring either giant alone. Still, it was instructive to contrast the two men and their intermingling of influences.

Basie was a master arranger, and his hard-edged settings shined diamond-bright in the LCJO's tight ensemble-playing. Their tasty improvisations added a pleasant glow of personality. If the Count's band could blast a little too brightly at times, his piano stylings always softened the glare. Aaron Goldberg could only approximate his swinging technique, but every solo was beautifully crafted, and the joint started jumping early. Things didn't let up until intermission, when we got a chance to do some people-watching.

The crowd ranged from aging Berkeley hipsters to society Brahmins, college kids, elderly church-ladies and suburbanites. It was a heartwarming example of the Bay Area's diversity. Former Mayor Willie Brown kept a low profile, but he still stood out, looking dapper and happy.

The second half was given to Ellington and excerpts from some of his fabulous jazz-form tone poems. *Black, Brown and Beige* (1943) and the *Far East Suite* (1964) showed very different sides of his genius.

It would have been nice to hear some of the blues or swing-influenced compositions as well, but the evening was satisfying on its own terms. The sheer ambition of the Duke's writing was conveyed brilliantly, and the Orchestra played with real understanding.

Supreme court

The next concert featured some pieces by Mary Lou Williams and Louis Armstrong (how about an evening devoted to him?). A charming, retro big-band number by Marsalis himself, *Big Train*, featured rhythmic stomping and shout-out vocals along with some evocative sound effects. It brought the first half to a delightfully theatrical close.

Of course, the main event was a new arrangement of John Coltrane's epochal *A Love Supreme*. Marsalis prepped the audience for the sheer length of the piece by making references to the Bach *St. Matthew Passion* and Richard Wagner. He stopped short of pomposity, abruptly saying, "Let's play it." And then boy, did they ever!

Coltrane's four-movement vision was intended as a semi-autobiographical chronicle of a jour-

Trumpeter Wynton Marsalis led a new arrangement of *A Love Supreme*.

ney from despair and addiction to epiphany and self-realization. Saxophonist Branford Marsalis and his quartet recently offered a new take using the composer's original instrumentation, but brother Wynton's reinterpretation is even more daring, using every member of the large LCJO.

Drummer Herlin Riley, bassist Carlos Henriquez and pianist Goldberg were stand-outs with some amazing solo flights, and Marsalis elicited wild applause. The entire band created a colorful

palette of sounds, bringing a much broader scope to the score. Some of Coltrane's agonizing intimacy was lost, but the reflective moments retained all of their spiritual intensity.

It was a grand performance and a testament to the power of American jazz. The Lincoln Center Jazz Orchestra is fast becoming one of our greatest musical institutions, and I hope they are planning many more visits. They breathe new life into a venerable indigenous artform. ▼

SF JAZZ will present a seven-concert series called *The Coltrane Project*.

Jazz is the new black

by Philip Campbell

Wynton Marsalis and the Lincoln Center Jazz Orchestra proved, in their recent concerts at Davies Hall, the importance of preserving the proud tradition of American jazz. They are heading back to their home on the east side of the country, but Bay Area enthusiasts won't have to wait long for their next big fix of "the new classical music."

Artistic Director saxophonist Joshua Redman and Executive Director Randall Kline recently announced the artist line-up for the 6th annual SF JAZZ Spring Season. Tickets are already on sale for concerts starting March 12 and running through June 26 at various venues around San Francisco.

There is a theme running through the event that gratifyingly echoes the LCJO's mission statement. Tradition and artistic connections between venerated masters accent the extensive season.

Big-name stars will be appear-

ing, including Sonny Rollins, Shirley Horn, Dave Brubeck, McCoy Tyner, Ahmad Jamal, Dee Dee Bridgewater and Ravi Shankar. Any one of them could sell out Davies Hall, but a lot of the programs will take place in more intimate surroundings, like the Herbst and the Florence Gould Theatre.

Most exciting of all is a seven-concert retrospective dedicated to John Coltrane featuring the SF JAZZ Collective, entitled *The Coltrane Project*. The series is specially curated to include performances featuring the iconic musician's greatest masterworks and various education programs.

A Love Supreme, *Ascension*, *Africa/Brass*, *Crescent* and *Interstellar Space* will be heard in modern interpretations by the Branford Marsalis Quartet and the composer's own son Ravi Coltrane, among others.

There is also a tribute to legendary drummer Roy Haynes, *A Living History of Jazz*. An all-star cast will join him on his 80th

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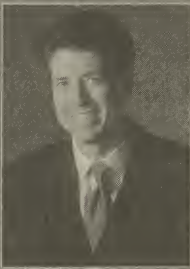


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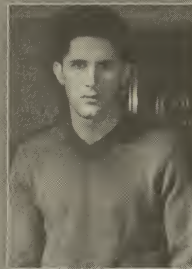
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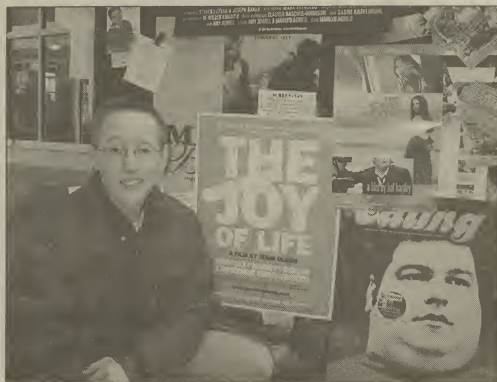
Queer and incoming

Films to look out for from 2005 Sundance Fest

by David Lamble

If 2004 could rightfully be heralded as a year for queer film at the Sundance Festival, with a dozen or more provocative titles duking it out for awards and buzz, this year is more likely to be recalled as the year of the doc, as low-budget filmmakers marshaled their puny resources to take on topics as weighty as American foreign policy run amok (*Why We Fight*); sex education in the Bible Belt (*The Education of Shelby Knox*); a possible model for Bush's anti-terrorism policies (*Fall of Fumori*); the true story of the Canadian general who was prevented from employing United Nations forces to stop the Rwandan genocide (*Shake Hands with the Devil: The Journey of Romeo Dallaire*); the perils and marketing savvy of a struggling Iraqi musician (*The Liberator of Baghdad*); the intense competition between rival quadruple rugby teams, whose players compete in Mad Max-style wheelchairs (*Murder Ball*); the after-prison lives of wrongfully convicted men who have been exonerated by DNA evidence (*After Innocence*); the definition of fighting words (*Ring of Fire: The Emile Griffith Story*); a surreal portrait of the world of designer babies in Los Angeles (*Frozen Angels*); and a meditation on beauty, suicide and the Golden Gate Bridge (*The Joy of Life*).

What exactly is an independent film? Indie veteran Vincent Gallo sneers that it's a sophisticated ruse to avoid paying your actors. This weekend, channel-surfing TV viewers could hear Hilary Swank tell *60 Minutes*' Mike Wallace how five years ago she received a Best Actress Oscar and \$3,000 for starring in *Boys Don't Cry*, while at the same time she was unemployed and without health insurance. Sundance Channel subscribers heard James



SF filmmaker Jenni Olson poses with the poster from her documentary.

Woods, whose volcanic performances have sparked indie projects as diverse as Larry Clark's crime-family saga *Another Day in Paradise* and this year's teen satire *Pretty Persuasion*, give a chilling description of what it's like to work for art alone. "Here's the trick of the independent world. If you're never going to get paid and you know that, you got it made. Don't worry about the money. What the fuck, it's chump change anyway."

Not that money doesn't come up at Sundance. Craig Brewer's *Hustle & Flow*, a cagey pop look at a Memphis pimp who has a midlife crisis and decides to turn his shotgun house into a recording studio, reportedly sold for just over \$9 million after a great deal of festival buzz and a brief bidding war between the classics divisions of several major studios.

For Jenni Olson, expecting a big Hollywood payday for her landscape documentary *The Joy of Life* would be delusional. "Obviously I'm thrilled that it's world-premiering at Sundance, you can't get any better than that. The audience, the prestige and the industry interest — like, I'm getting calls from New Line Cinema and all these agents and producers reps and very important people. I laugh when they call. Believe me, you're not interested in my movie. It will never be the blockbuster that you're looking for."

Olson, whose rimless glasses and '50s-style crewcut place her firmly at the teenage-boy end of the butch-dyke continuum, remembers a faded billboard that provided her with good memories

and a movie title. "*The Joy of Life* is a particularly San Francisco title. There's a cigarette ad that's actually on the side of a hotel at Mason and Ellis that says, 'The Joy of Life: I used to walk past it on my way to work, and it just always made me happy.'"

Olson still finds it hard to talk about her late friend, former Frameline executive director Mark Finch, who took his life a little more than a decade ago. An homage to Finch and to the odd sensibility behind classic San Francisco-based films like Hitchcock's *Vertigo* combined with more earthy concerns to start Olson working on *The Joy of Life*. "The film started out as a manuscript called *Fuck Diary*, which was very much what it sounded like, and the first part of the film is still based on that, although I changed the title because it seemed like a bit of a liability in terms of funding sources. For the second part of the film, I wanted to do some San Francisco history thing. I thought about the bridge and the history of the bridge. Mark [Finch] jumped 10 years ago, and I've had a certain kind of interest in the bridge ever since. It became clear that I would explore the history of suicide and the Golden Gate Bridge."

A few years after the Queer Lounge was launched as a Sundance hospitality site, Olsen marvels at just how queer America's greatest indie-film festival has become. "I started the Queer Brunch (at Sundance) nine years ago, as like 50 people getting together for bagels and lox, and it's now like 400 people. So I like to take some

credit for paving the way for the whole queer scene. It helps, of course, that half of the programming staff at Sundance and tons of the industry people, like the acquisitions people, all the publicists, and half the journalists are queer. It's a very gay place, for being a straight film festival."

Daily briefings

The balance of our Sundance report is devoted to the handful of films of queer interest heading for a multiplex near you. The filmmaker quotes come courtesy of The Sundance Channel's *Festival Dailies*.

Craig Lucas has fashioned a romantic melodrama that combines the lust for money and movie fame with a passionate same-sex affair. "*The Dying Gaul* is a film about a grieving man who sells a screenplay for a lot of money to a studio. He enters into a love affair with the producer that ultimately results in the destruction of everyone in the story."

In an explosive, dialogue-driven scene, the guilty filmmaker confronts his paramour. "I'm sorry if I don't live up to your standards. The trouble is I'm bisexual. I like both. You want the truth. You're lucky to be only one thing. I'm not. I'm not hiding in my marriage. I need my marriage!"

Fans of Scott Heim's explosive 1995 debut novel about baseball, boy sex and alien creatures *Mysterious Skin* will be pleased to hear that it's made it to the big screen, courtesy of one-time wunderkind Gregg Araki. Araki, best known for his pretty-boys-on-the-run AIDS opus *The Living End*, is back after a career slump and a much-publicized sexual-identity crisis. Talking to the Sundance Channel about whether this surreal account of molestation among the Little League set will find a cinema home in Kansas, Araki quipped, "Kansas is a red state, but there are intelligent, tolerant, smart, educated people in Kansas."

A winner of the festival's Grand Jury Prize for Cinematography for a documentary, *The Education of Shelby Knox* from directors Rose Rosenblatt and Marion Lipschutz "is a coming-of-age story about a 15-year-old girl who gets involved in a sex-education battle in her hometown of Lubbock, Texas, and transforms herself. She's a conservative Southern Baptist who becomes an ardent feminist, a liberal Christian, an advocate for gay rights."

In a continuation of a recent trend towards film autopsies of notorious '70s punk bands, director Greg Whiteley's *New York Doll* "is a film about a guy who was famous when he was 17, was homeless for 30 years, and reunited with his band for one more concert. What happens when you finally get what you really want most of all? Is it a good thing or a bad thing that happens?"

With the boxing film very much on the rise in the fiction world, directors Dan Klores and Ron Berger present a real-life pugilistic tragedy in *Ring of Fire: The Emile Griffith Story*. "It's a film about Emile Griffith's unbelievable career, which culminated one night in a fight in Madison Square Garden against Benny ('Kid') Paret. Paret taunted Emile Griffith in Spanish, yelling, 'Maricon,

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Bi-Curious?

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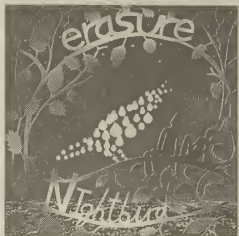
MUSIC

'Nightbird' soars

Erasure's Andy Bell goes on the record

by Gregg Shapiro

In *Nightbird* (Mute), their first new studio album of all original material in five years, Andy Bell and Vince Clark of Erasure don't alter the recipe that makes their brand of ear-candy so tasty and addictive. You can dance to it with abandon or with tears in your eyes. The pairing of Bell's powerful and distinguished vocals and Clark's keyboard carnival allows the songs on *Nightbird* to take wing. I spoke with Bell shortly before the domestic release of the disc.



Gregg Shapiro: 2005 is the 20th anniversary of Erasure. After all the years and nearly a dozen albums, how would you say your collaboration with Vince Clark has evolved over time?

Andy Bell: I would say that it's a match made in heaven, really. We're a great songwriting team. When we first met, Vince was a cult hero of mine. I was a Yaz(oo) fan. I thought his stuff was really cool, and he always had great reviews in *NME* [New Musical Express] and always did very left-field stuff. I went to one audition when first I moved down to London at 19. It was for a spin-off band of a group called Bow Wow Wow. I didn't even know how to hold the microphone, so I just kind of pretended. I remember seeing Vince at the studio, Blackwing, which he used to half-own, and he had split from Depeche Mode then. After he split with Alison Moyet, I thought maybe I should write him a letter, and see if he needs a new singer.

I was living in a cooperative in a house in London with some people who worked for Gay Switchboard and Shelter. We would listen to Alison Moyet, and one of my flatmates said to me, "This is going to be you in a year's time." I answered this advert which said, "Established songwriter looking for versatile singer." I phoned it up, and it was Vince Clark. I just couldn't believe it. I was a big fan of Jimmy Somerville at the time as well, and a falsetto just came out of my voice, which I hadn't even tried before, it just sprang up there. They said, "Would you like to work with Vince on this album project?" And I said, "Oh, yes, please." They put me on a retainer of £150 a week, which was a lot of money in those days, especially for an unemployed boy.

I was totally enamored in the studio. I didn't say a word for probably a year while we were working together. I would just stare at him the whole time and think, "I really want to get to know him." Slowly but surely, I did get to know him, and we started collaborating with the writing. He's the most fair and diplomatic person that I know. When we were writing "Oh, L'Amour," he'd written the whole song and had the chorus, and I said, "Let's put in



'I don't warm up 'til suppertime.'

'Oh, l'amour' for the chorus line," and he gave me 50% of the writing credit. I thought, "How generous!"

We've got this acoustic album which we've already recorded, with violins and slide guitars and stuff. It's Erasure ballads from past albums. It sounds so nice. It's a bit

bluesy, kind of Ella Fitzgerald style. Also, we're doing a nursery-rhyme album because we've got lots of little godchildren. The record company's also been talking about re-releasing some of the old stuff.

I understand that the album's title, *Nightbird*, refers to your bouts with insomnia.

It's one of those things where the more you fight against it, the worse it gets. I've had it since I was a kid. I've always had big bags under my eyes. When I was a kid, I'd never go to bed until 10 o'clock in the evening, and then do my homework at midnight. I found it very hard waking up at seven in the morning to go to school. I was usually late for school, but it came to be kind of a running joke, because I was fine with my homework and my exams. It's one of those natural things with being a per-

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OUT&ABOUT

Calendar by Mark Mardon

The heart opens

Tonight is a big night in San Francisco, if you're a film and/or literature buff, and especially if you're those things and queer. If you're reading this column on this issue's publication date, Thursday, Feb. 3, 2005, it's opening night for the **7th Annual San Francisco Independent Film Festival 2005** (IndieFest). I'm a huge fan of Mr. **JT Leroy's** writing, as are legions of literary/film/punk rock folks hereabouts (and around the globe).

My sometimes deceitful yet fundamentally honest heart nervously anticipates the screening of Ms. **Asia Argento's** much talked-about film based on LeRoy's book, *The Heart is Deceitful Above All Things*. I'll spare you the gory details. I'm fidgety because I so want the film to match the dark, painful beauty of the book; I know the young, elusive writer fervently believes in the film and praises Argento to high heaven—but I have to see and judge for myself. I'm hoping Argento will render the troubled life so starkly yet majestically conveyed by LeRoy with the same subtle precision and masterful powers of perception.

As practically the whole world now knows, LeRoy was an abused kid processing and healing his psychic wounds through therapeutic writing. He not only rose above his childhood travails, he acquired a devoted following, eager to sample his take on life. Angels came to help him. Sensitive, caring, artistically aware people got a glimpse of who he was. They recognized in him a fierce honesty about the human condition, a fragile nature overcome by an indomitable will to prevail, a touch of magic realism, and LeRoy's ultimate saving grace: a wily sense of humor, the equal of Mark Twain's. It's been said (I've been part of the chorus) that LeRoy's poetic insight and way with words is the equal of that French rebel poet, Arthur Rimbaud—but Twain seems more like it, an American original, maybe with a touch of Charles Bukowski and a tinge of William Burroughs. LeRoy himself will refer you to the writers of his native West Virginia, where he and his kin arose from the troubled soil, where people's hearts, firmly planted, growing deceitful and otherwise, continue to nurture LeRoy's passionate words and visions.

Advance tickets and passes to the fest are available online at www.sfindie.com and in person at Naked Eye Video, 607 Haight Street (no calls for tickets; walk-ups only; box office open daily 11am-7pm. East Bay: Mama Buzz Cafe, 2318 Telegraph at 23rd, 8am-6pm. Opening Night Gala tickets, including a Gala Party at the Swedish American Hall, are \$20. Info: www.sfindie.com

Cut to the chase

How about those **Scissor Sisters**? Being behind the times and slow to grab a ticket, I thought I might not get in, but kindly **Heklin** gave me one of her precious comps. My devotion to her finally paid off! If you were there, I don't have to tell you how great it was. If you weren't, sorry you missed a knock-out show that thrust the Scissor Sisters firmly into San Francisco queer music legend. No crowd for any show I've seen has been as impassioned, and rewarded so well. I encountered many friends and even spotted band leader/crooner **Spencer Day** enjoying the show. He's due to play a concert this Thursday, Feb. 10 at **The Independent** on Divisadero St. (the old Kennel Club) on a bill that also includes the great **Garin Benfield** band and the **JP Cutler** band, all well worth checking out. Will Day and Benfield draw a crowd like the Scissor Sisters? Of course not! There is no crowd like a Scissor Sisters crowd! I saw every sort of style you can imagine, and then some! Nonetheless, our home-town-boys' bands are sure to pack the house with super people, so don't be party pooper and piss off the chance for another great musical high.

On the way out of the Warfield after the Sisters, I spotted my favorite diva, **Juanita More**, sharing the concert afterglow in the company of some lovely More Boys. We spoke briefly, but words weren't really necessary, because the Scissor Sisters cut all deceit from our hearts, leaving a vibe of pure love, truth and beauty. ▼



Asia Argento directs *THIDAAT*



Fashion photographer Billy Winters's moody, sensuous fine-art portraits grace Element Lounge. See Friday.

Fri 4

Billy Winters @ Element Lounge

Photo exhibit: Element Lounge presents an exhibition by San Francisco fashion photographer Billy Winters, featuring some 30 portraits of the beautiful and odd creatures Winters has come across. Says Winters: "The show contains many sensual images, many with GLBT vibes. Whether it be a rotund mulatto covered in freckles, an androgynous maitre'd at a Nob Hill restaurant, or a sexy Catholic priest, all my sitters have their own unique beauty." Winters is an internationally published photographer who takes on private and commercial bookings. The installation opened on Jan. 20 and remains until Feb. 20, 2005. Element Lounge, 1028 Geary St. Open Wed.-Sun. nights; cover after 9pm. Info: www.elementlounge.com; www.billywinters.com

We Are Family @ The Center

The Center and Queer Cultural Center present *We Are Family: Portraits of Gay and Lesbian Parents*. Pioneering maternity photographer Jennifer Loomis displays her ground-breaking images of gay and lesbian parents and their children from Feb. 1 through mid-March in The Center's Gallery (Room 301). Having taken photos of more than 800 pregnant women, Loomis has met hundreds of families along the way, many gay and lesbian. The show features 11 families with a variety of ethnic backgrounds and a common sentiment: pride in their children. The subjects range from a portrait of lesbian grandmothers with their Korean grandchild to Michael and Rich Butler from San Jose, who sued Adoption.com for not allowing gay and lesbian parents to adopt through its site. 1800 Market St.

Lillian Faderman @ A Different Light Bookstore

The daughter of an unmarried immigrant Jewish garment worker whose family had perished in the Holocaust, Lillian Faderman dreamed of being an actress. Instead she worked her way through college by posing for nude photographs, and by stripping. She slowly discovered that her deepest erotic and emotional connections were to women. After nearly losing herself in a dangerous underworld of addicts, pimps, and prostitutes, she became a brilliant student, a loving partner, a devoted mother, an influential writer and groundbreaking scholar. 7pm. 489 Castro St. Info: 415-431-0891; www.adlbooks.com

Connie Champagne @ Pan Pacific Hotel

In concert: San Francisco's most beloved cabaret vocalist, Connie Champagne, sings in her gorgeous, inimitable style in a concert to benefit CUAV—Community United Against Violence, the organization on the front lines of the fight against homophobia. \$25 plus two drink minimum. Door opens 7:30; Show at 9pm. Pan Pacific Hotel, 500 Post St. (at Mason). Tix: 415-923-1452; Stu@tinpanalloy.org

Pat Yankee @ Michael's Octavia Lounge

Join Pat Yankee and Mike Greensill at the Piano when they bring back a little of the old Barbary Coast Razz-ma-tazz. \$20 cover plus a \$10 beverage/food minimum. Showtimes: Feb. 4 & 5 at 9pm. Feb. 6 at 3pm (Sunday Brunch served 10:30am-3pm. Performing at Michael's Octavia Lounge, 1772 Market St. (at Octavia). Tix: 415-863-3516; 415-863-3690.

Sat 5

OUTreachSF: 'Turning the Tide' @ Terra

OUTreachSF presents "Turning the Tide", a fundraiser for tsunami relief efforts via the Rainbow World Fund/CARE. Cocktail party and cabaret show emceed by Donna Sachet from 8-10pm, featuring Mark Weigle, Veronica Klaus, Kim Kuzma, Blair Shepard, Tita Aida, Krystle Jones and Equinox, followed by a dance party with special guest DJs John LePage, David Harness, Matthew Baker, Nikita, Alexander, Liam Shy, and DJ Pussypuss from 10pm-4am. Silent auction, Colt models, full bar and hors d'oeuvres. OUTreachSF's goal is to raise \$50,000 in one evening for the tsunami relief, and has named the Rainbow World Fund/CARE Tsunami Relief Fund as the beneficiary. In the first twenty days after the devastation of the tsunami, Rainbow World Fund collected more than \$195,000 towards relief efforts. International partner CARE is using the money for food, water, basic medical supplies, rehydration pills and shelter in India, Indonesia, Sri Lanka and Thailand. \$10 cover. 8pm-4am at Terra, 511 Harrison St. (at First St). Special guests, silent auction, dance party. Info: www.rainbowfund.org

Dr. Kathleen McGuire Sharon McNight SF Gay Men's Chorus @ ODC Theater

Join Dr. Kathleen McGuire and the San Francisco Gay Men's Chorus in a more intimate and relaxed setting, presenting their annual cabaret. This year's show features songs of a more mature and risqué nature. So... watch out! SFGMC welcomes special guest Sharon McNight, an outrageous modern-day Sophie Tucker and Tony Award nominee for *Starmites*. General Admission: \$20. Preferred Seating: \$25. Sunday Only. Luxury Seating - Table for 4: \$140 (includes Champagne and Chocolates). Sat., Feb. at 8pm and Sunday, Feb. 6 at 2pm & 7pm. ODC Theater, 3153 17th St. Info: 415-865-3650; www.sfgmc.org

Nighttime Wilde Chats

@ Three Dollar Bill Café
Wilde Chats, a first-of-its-kind gay men's Socratic discussion group. The Saturday morning version has become so popular that a new night version is being created and will meet every other Saturday night, at 10:30pm, at the Threedollarbill Café in the LGBT Center. At Nighttime Wilde Chats we will explore the core questions and issues facing gay men in San Francisco today, and we'll do it in a different way. For more information email the San Francisco Gay Men's Community Initiative at sfgmci@yahoo.com, or call 415-552-9393.

Same Sex Salsa

@ Metronome Dance Center
Same Sex Salsa with Amy Little and Mila Salazar. Level 1: 4-5pm. Level 1+: 5:30-6:30pm. (Free practice 5:30pm for both levels). \$64 for 4 weeks (Feb. 5-26). Metronome Dance Center, 1830 17th St. Info: 415-252-9000; www.metronomedancecenter.com

'How to Attend a Job Fair 101' @ The Center

In preparation for the Feb. 9th Job Fair (see listing), The Center is offering a two hour workshop covering the basics of how to prepare for and make the best impression at a Job Fair. Career coaches will be on hand to review resumes and answer questions. Sat., Feb. 5, 2005, 3-5pm. Pre-regis-

ter: jobfair.scenter.org

Queer-O-Rama @ Jon Sims Center

Benefit performance: *Queer-O-Rama*, in which some of the brightest LGBT stars in spoken/written word, performance, music and dance come together to celebrate and raise money for the Jon Sims Center for the Arts. First performance at 4pm; last performance at 10pm, with an after-party. Participants include Deep Dickollective, Michelle Tea, Thea Hillman, Heather Gold, Simone de la Getto Tunesmith, Tara Brandel, Betsy Salkind, Judith Jordan, Fire, Soulography and more. MC: Nafis, performance artist and creator of the trans-queer cabaret "Karma" and the outrageous CoCo Lopez. \$10 individual shows; \$30 day passes (w/ in-out privileges); NOTAFLOF. JSC, 1519 Mission St. (btwn South Van Ness & 11th St.). Info: 415-554-0402; www.jonsimscenter.org

Sun 6

Queer Beats @ Main Library

The James C. Hormel Center of the SF Public Library and Friends of Library present: Regina Marler, editor of *Queer Beats: How the Beats Turned America On to Sex* (Cleis Press), along with Bay Area poets Catherine French, Daphne Gottlieb, Thea Hillman, Kevin Killian, Kirk Read, and Joel Tan. They'll discuss the Beat writers and their continuing influence, recite Beat poems, and read challenging new work of their own. Most shocking of the unconventional Beat attitudes at the time was their embrace of same-sex eroticism. The book includes fiction, letters and poetry by Allen Ginsberg, William S. Burroughs, Jack Kerouac, Diane di Prima, Harold Norse, Herbert Huncke, Elise Cowen, Gore Vidal, Norman Mailer and more, plus a previously unpublished memoir by John Giorno. Free. 2pm. Main Library, 100 Larkin St. (at Grove). Info: 415-552-4277.

My Sister, My Bride

@ Temple Beth Abraham, Oakland

Temple Beth Abraham presents a screening of Bonnie Burt's documentary *My Sister, My Bride*, about same-sex marriage. The filmmaker will be present and there will be a panel discussion afterwards. Rabbis Mark Bloom, Alan Bennett and a newlywed couple from Sha'ar Zahav in SF will be the panelists. 7pm. 327 MacArthur Blvd., Oakland. Info: 510-832-0936.

SF Hiking Club

@ Morgan Territory

Enjoy a hike across open green hillsides to a ridge with views of Mt. Diablo, the delta and Livermore valley. It's a moderate 10-mile hike with a 1,500-ft. elevation gain. Meet 9:30am at the Dublin BART station, near the bus stop. Info: www.sfhiking.com

Mon 7

Club Fresh @ The Café

Monday night gay and lesbian hip-hop hot spot: "Club Fresh," hosted by Twist (www.djtwist.com), featuring DJ Mike Biggz. The Café remains the largest dance bar in the Castro. 8pm-2am. The Café, 2369 Market St. (at Castro). Info: 415-861-3846; www.cafesf.com

Tue 8

Paula West

@ Empire Plush Room

Paula West returns from New York after extraordinary performances at the Algonquin's Oak Room, the Blue Note, and Jazz at Lincoln Center. She is joined in an unmistakably cohesive combination with legendary Jazz pianists Eric Reed, Bruce Barth, Bill Charlap, with Jazz sidemen bassist Ray Drummond, and drummers Joe Farnsworth, and Rodney Green (Schedule: Eric Reed and Joe Farnsworth—Feb. 8-20; Bruce Barth—Feb. 23-27; Rodney Green and Bill Charlap—Mar. 2-6; Eric Reed Trio—Mar. 9-20. \$30 Tue.-Thu.; \$35 Fri. \$55 Special Valentine's Day Weekend performances. Two drink minimum all shows. 21+ w/ID. Tix: 415-885-2800; www.plushroom.com. Info: www.PaulaWest.com

The Hybrid Project @ Intersection

The Hybrid Project, a monthly interactive performance project that fuses beats, dance, poetry, live music, theatre and more in a series of forums, workshops, laboratories and premiere performances exploring the newest ways to use performance to communicate. Guest artists for February: Carlos Aguirre (beatbox), DJ Illin Ills (turntables), Baile Teichroitz (drum theatre) and an excerpt of the play *Stateless* by Dan Wolf & Tommy Shepherd. Led by resident artists Shepherd, Wolf, and Erika Shuch. \$5-\$15 sliding: 18 & under free. Tues., Feb. 8 at 7:30pm. Info: 415-626-3311; www.theintersection.org



Spencer Day's band plays *The Independent* on a bill with Garrin Benfield and JP Cutler. See Thursday.

Wed 9

Betsy Salkind in *Anne Frank Superstar* @ The Marsh

The Marsh and Squirrel Lady productions present the Northern California premiere of *Anne Frank Superstar* * — An Exploration and Continuation of Anne Frank's story. The show is written and performed by Betsy Salkind, the SF-based comic and TV comedy writer. It's the story of ten-year-old Ethel Spillio's exploits through a morally corrupt Hollywood that would exploit even the holocaust. Directed by Jeff Marcus. *Show sanctified by Rabbi David Neiman. (Los Angeles - 1998). One-night-only: Wed. Feb. 9. The Marsh, 1062 Valencia St. (btwn. 21 & 22 St.). \$8 & \$12. 8pm. Tix: 415-826-5750.

Job Fair @ The Center

The SF LGBT Community Center presents the Bay Area's premiere LGBT Workforce Recruitment Event. The Job Fair will attract LGBT job seekers qualified in positions of customer service, administrative, sales, technology, executive and management, PR/marketing/advertising, and more. Employer focus: finance; investments; advertising; banking; legal; public relations; credit card; marketing and more. Employer

invitees include major banks, credit card services, law firms, and workforce agencies. The event is expected to attract some 30 Fortune 500 companies with 120+ job opportunities. 11am-3pm. The Center, 1800 Market St. Info: David Bach, 415-865-5534; DavidB@sfcenter.org

Gloria Steinem @ Herbst Theatre

City Arts & Lectures' "On Art & Politics 2005" series kicks off Feb. 9 with author and feminist icon Gloria Steinem, appearing with Vivien Labaton and Dawn Lundy Martin to discuss "The Fire This Time: A Conversation with Second & Third Wave Feminists." Hosted by KQED-FM's Angie Cairo. \$18.50. 8pm. Tix: City Box Office, 415-392-4400.

Thu 10

'night/OUT' @ Berkeley Rep.

Berkeley Rep's wildly successful night/OUT series continues with a "Naughty pre-Valentine" night/OUT event for *Fêtes de la Nuit* on Thu., Feb. 10. The event features a racy and romantic world premiere about love and passion in Paris, followed by a

complimentary party for the LGBT community, with hors d'oeuvres, drinks & music. *Fêtes de la Nuit* ("Parties of the Night") by Charles Mee, directed by Les Waters (both of *Big Love* fame) is a story of love, passion and Paris that mingles drama, dance and music — including Edith Piaf, great arias from opera, hip hop and French pop — into a sensual/exuberant celebration of life enhanced by outrageous costumes, projections and sets. Contains strong language, adult themes, and ample nudity. \$20-\$43 tix include both performance and party. 8pm showtime. Berkeley Repertory Theatre, 2025 Addison St., downtown Berkeley (1/2 block from BART). Tix: 510-647-2949; berkeleyrep.org (mention "night/OUT" when buying tickets).

Spencer Day/Garrin Benfield/JP Cutler @ The Independent

Three great bands in one line-up: The JP Cutler trio will open up the evening at 8pm; Spencer Day begins at 9pm with a 10-piece orchestra including Scott Amendola, drums (Charlie Hunter) Jon Evans, bass (Tori Amos), Yair Evnine, guitar (Josh Fix) Jesus Diaz, percussion (QBA), Jerome Rossen (Paula West, Oscar Fabulous Trio), Alex Budman, reeds (Contemporary Jazz Orchestra), and Joel Berryman, trombone and trumpet (Brass Monkey) — plus a surprise guest from the Turtle Island String Quartet. The incredible Garrin Benfield (*Where Joy Kills Sorrow*; freestyle acoustic rock) will close the show at 10:30pm. The Independent (628 Divisadero St. between Grove & Hayes) on Thu., Feb. 10. Doors open at 7:30; show starts at 8 PM. Tickets are \$10/\$12. Tix: ticketweb.com. Info: jpcutler.com; spencerday.com; garrin.com

Thursday Nite Live @ The Eagle Tavern

Live kick-ass rock music with the Glamour Pussies, Dead Hensons, Undertaker and His Pals, and Princess (from Chicago). Eagle Tavern, 398 12th St. Info: 415-626-0880; www.sfeagle.com

My Rabbi @ Auctions by the Bay Theatre, Alameda Point

Benefit screening: After several years of development, Alameda resident Leslie Krongold's documentary video about women rabbis, *My Rabbi*, premieres tonight and features six distinctly unique women who each chose to pursue the rabbinate against great odds, including Rabbi Linda Holtzman, of Philadelphia, who left her more conservative congregation to work with the gay and lesbian community. Live music by The Red-Hot Chachkas Klezmer Band. \$20. 7:30pm. Auctions by the Bay Theatre, Alameda Point. Tix: send check & SASE to Whalever Productions, P.O. Box 843, Alameda, CA 94501; group tix of 5 or more are \$15 each. Info: www.MyRabbi.info

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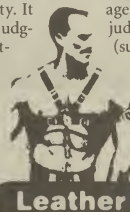
The Mr. Chicago Leather 2005 winners, from left: Mike Schember, 1st runner-up; Jeff Willoughby, the winner; and Derrick Jones, 2nd runner-up. They soaked up the glory at the Touché Bar in Chicago last Saturday, January 29.

Hot spot in cold Chicago

Jeff Willoughby is Mr. Chicago Leather '05

by Mister Marcus

It was a frigid weekend in the Windy City last weekend (January 28 to 30), but it didn't cool down the enthusiasm for the 2nd Annual Mr. Chicago Leather Contest at the Touché Bar on the North Side of the city. It was a pleasure to join the judging panel consisting of outgoing Joey Arteaga, Thom Dombkowski, IML Jason Hendrix, and Mr. Leather Michigan Steve Marino. At the meet the meat on Friday night, the five contestants included Bill Christiansen, Derrick Jones, Mike Schember, Bryan Smith and Jeff Willoughby, introduced by the extraordinary IML 2003 John Pendal as the master of ceremonies. He wasted no time in injecting "steamy" dialogue (mostly directed toward IML 2004 Jason Hendrix), and there were a lot of laughs at the meet on Friday and the contest itself on Saturday. A dozen or so people trekked to the stage to "roast" outgoing Joey and that was good for a lot of laughs, including one man who stepped onto the stage about a half-dozen times to recite some very, very corny jokes. A new drag



Leather

queen in Chicago made her debut that night much to the howls of the audience. Meet Sue Nami - no photos available!

A Saturday afternoon brunch at Ann Sather in Andersonville, a tour of the LA&M (sporting their just finished new Library) and the judging interviews were on the agenda and a dinner for the judges at the Genesee Depot (superb!) preceded the contest on Saturday night.

The Touché was packed to the rafters as the judges observed and scored the leather image(s), speeches and the jock attire. Tally Master Adrian Williams was business-like in his task but lust was lurking nearby for our dear, dear Adrian. The "soft attack" on IML Jason Hendrix continued throughout the evening. Mr. Pendal was relentless in his comical way of embarrassing Jason. Howls throughout the bar. In his 11-minute step-aside speech, Joey managed to touch on his experience with the title, the friends who encouraged and helped him reach his stated goals and others who made it a memorable year.

Finally, after a couple of intermissions, the scores were tallied and the 2nd runner-up was Der-

rick Jones; the 1st runner-up was Mike Schember and Mr. Chicago Leather 2005 is Jeff Willoughby, a member of Onyx, a pharmacist and a spin instructor. He advances to compete at IML in May. Much cheering and stomping at the announcement and the committee responsible for the whole weekend heaved a sigh of relief. Special thanks to Chuck Windemuth, David Boyer, the judges "boy" and all the volunteers who made it another successful event. To Chuck Rodocker, quite possibly one of the most gracious bar owners in the entire universe; thanks for another outstanding weekend in the Windy City.

Meanwhile, in Dallas

While all this was going on in Chicago, Dallas, Texas was also staging a leather extravaganza "Flesh & Fantasy" with the Mr. Texas Leather 2005 contest, the South Central Leather Sir/boy contest and their community bootblack contests. A huge crowd was on hand for the weekend events and they were not disappointed. Details are sketchy but when it was all over, "Daddy Lou" was chosen Mr. Texas Leather, Randy Wheeler was chosen So. Central Leather Sir, boy Stallion was chosen South Central Leather boy; and boy darrin was chosen

next page ►

EVENTURES IN LEATHER

Thursday, February 3

Third round of the Bare Chest Calendar 2006 contest at the Powerhouse around 2200 tonight. Last year's group raised \$50,000 for the beneficiaries. Can the 2006 calendar men meet or exceed that amount?

Weekend, February 4-6

Heart of America Leather Weekend in Kansas City, MO and choosing Heart of America Leather Man, Woman, Boy and Girl all at the Dixie Belle Complex. For info: www.kcleatheruniversity.com.

In Detroit, Leather Institute for Education (L.I.F.E.) stages DARK (Detroit Area Rough Kink-fest) all weekend and choosing Mr. Leather Cowboy. For more info: www.lifedetroit.com.

Friday, February 4

In Los Angeles? L.A. Boys of Leather charity boy auction (for non-sexual services) at the Gauntlet II around 2200, \$5 cover.

Saturday, February 5

Mr. Sister Leather contest tonight at the Gauntlet II and Avatar Club's 22nd anniversary dinner at Louise's Trattoria for \$25 a person. For info, email to: SatyPr@aol.com or (562) 756-0600.

Benefit for Tsunami Relief Fund at Terra (511 Harrison) at 2000 with a cocktail party until 2200, and a dance party with special DJs until 0400 next day. Also a silent auction and entertainment by Kim Kuzma, Veronica Klaus, Betsy Salkind, to name a few. Info: rainbowfund.org.

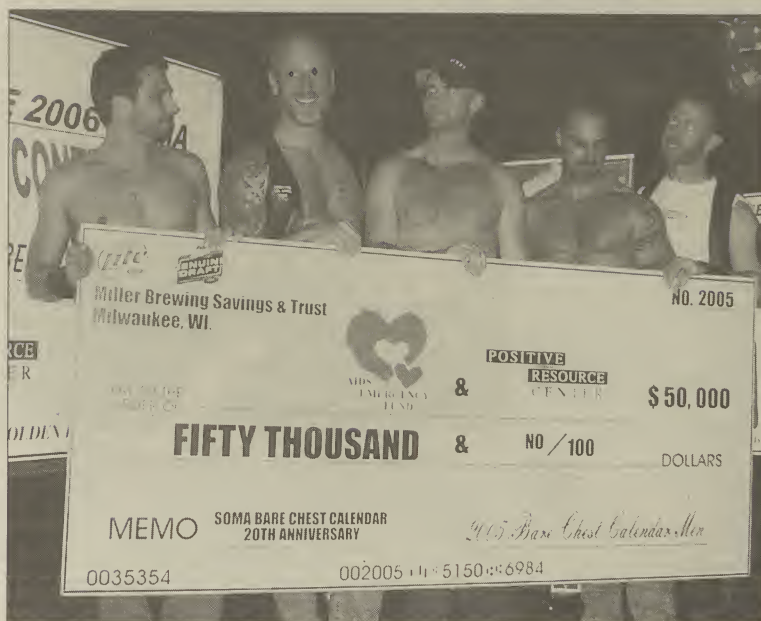
Thursday, February 10

Tom Braddock's 40th birthday party at the Loading Dock at 2000 with a \$25 donation to benefit Stop AIDS Project

Friday, February 11

Bondage & Bon Bons from 2000 to 2300 at The Center for Sex & Culture (398 - 11th St.). Produced by Pervert City. For info: www.pervercity.org.

LEATHER SCENE



In the money: Last Thursday, January 27 at the Powhouse, a few of the 2005 Bare Chest Calendar men presented a check for \$50,000 to the AIDS Emergency Fund and Positive Resources Center, to be divided evenly.

Mister Marcus

◀ previous page

community boot black, All will advance to the next level of competition during 2005.

Mr. Padlock Leather was chosen in Phoenix over the weekend and MS, Colorado Leather competition was also staged but at my deadline no results had been received. Stay tuned.

Bare chests at Powerhouse

The 2nd round of the bare chest calendar contests took place

at the Powerhouse last Thursday. A check for \$50,000 was presented to the AEF and PRC, proceeds from sales of the 2005 calendar. The contest itself generated 3 contestants and when the judges (who were the judges?) finished their scoring, Jim Hill and Mark Holenstein made the grade and will be considered for a spot on the calendar during the finals in April. The next contest is tonight, February 3 at the Powerhouse around 2200.

Town hall conclusions

Some 27 people showed up at

the LGBT Center last Saturday afternoon to discuss plans for the Leather Contingent in this year's Pride Parade. Jay Hemphill reports that those present feel a leather marshal should be chosen. Also, the need for a larger "space" was requested from the parade committee. It was felt that more leather representation is needed on the pride committee, so a rap session scheduled for February 12th to discuss this matter. The next meeting of this group is scheduled for March 26. Stay tuned. ▼

Scissor Sisters

◀ Arts cover

produced songs and backed up by Ana, Del and Paddy, creates treasures that would normally be found in the backroom of a dusty record shop.

Sunday night's stage was set with white curtains displaying the Scissor Sisters icon, a pair of shears with lady's legs for blades. Slowly, the lights behind the scrim were raised to reveal the band silhouetted in different poses. As the curtain rose, the band broke into their first single, "Laura," while the crowd went wild with screams and applause. From then on, they tore up every song from their title

album. Jake and Ana were glammed out in sequins and feathers, while Babydaddy and Del kept the dapper look with high-collared shirts and fitted slacks. A live version of "Lovers in the Backseat" (which was missing from their earlier shows) was a pleasant addition, along with a honky-tonk version of Franz Ferdinand's "Take Me Out." Ana sparkled as the high priestess of the band, giving a sermon in which she welcomed everyone to the church of the Scissor Sisters, where all people are equal and loved. It's this attitude that makes the band so accessible to so many types of people. The show had numerous high points, including the spinning disco balls during their version of

Pink Floyd's "Comfortably Numb," and the mesmerizing hula-hoop routine during "Filthy/Gorgeous." For the finale, a rousing version of "Music Is the Victim" had Jake dancing in a nude bodysuit, stage-diving into the crowd.

Everyone should see the Scissor Sisters live. If you missed Sunday's amazing show, you can now get your Scissor Sisters fix on DVD. It includes their concert at the Brighton Dome in England, all of their music videos and some revealing documentaries. Once you're hooked on the phenomenon that is the Scissor Sisters, you will be able to say with conviction, "I am a Scissor Sister!" ▼

Andy Bell

◀ page 31

former. You don't really warm up until suppertime. That's why I love doing gigs, because they are always in the evening. The worst thing is having to go off and do these drive-time morning shows and sing first thing in the morning. It's better if I stayed up all night because it's already warmed up; otherwise, it's a bit croaky. The same with photos. They always want to photograph you first thing in the morning, and I look like two years older.

Did the songs on *Nightbird* start out as fully-realized dance numbers, or did they evolve into them?

The tempo's usually up there around the 120 BPM [beats per minute] mark. Sometimes we just whip it up a bit. Usually what can happen with a song like "Oh, L'Amour," when you get these songs that are anthems, they're almost like hymns, you sing them in half-time, but then you put a dance beat behind them, and it makes them even more uplifting.

What do you have in the works for the *Nightbird* tour?

So far, we've got a fairy forest.

Then I thought, "Who will be in the fairy forest?" Aside from having a crouching stag and a little fairy statue, there'd be Marilyn Monroe and Elvis Presley. So they're going to be there. I had no idea it was his 70th anniversary or anything like that. It was just one of those things where he's just been tapped in. I was weaned on Elvis.

I read about an Andy Bell solo album that's waiting in the wings.

That's all done. We've got 18 songs so far. It's all very up and electro and clubby. I feel like I've been let out of a cage on this one. It's quite diva-ish. ▼



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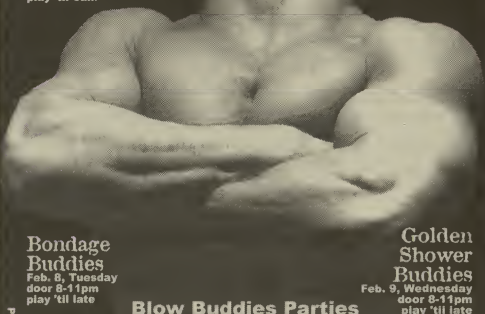
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Photo (c) David Morgan

Eagle soars over SoMa

Leather, punk and drag crowds mix it up

by Mike Sher and Mark des Jardins

Is leather forever? Almost exclusively a leather bar since it opened in 1981 until new owners took over the place seven years ago, The Eagle Tavern, on 12th Street at Harrison, now includes both punk and drag along with a leather crowd. Times have changed the Eagle. And unlike the back-room antics closed My Place, the Eagle has always been respectable.

The wood-carved eagle above the front door is serene and commanding. Once inside, a large, rectangular bar with some 20 barstools commands our attention. At the back of the bar, an elevated area houses a pool table. The Eagle has two teams in the Gay Pool League. Above the pool table, a chopper without handlebars is mounted on the wall. This touch is by the new owners. The handlebars are mounted in front of the main bar just inside the front door. On the main bar floor, there are two pinball machines, *Terminator 2: Judgment Day* and *The Flintstones*. A built-in wooden bench against the wall is backed with mirrors. On the other side, an opening affords access to a second bar, small but helpful during busy hours. Beyond this bar, a doorway opens to the real treasure of the Eagle, its patio. Wood benches await, where smoking is allowed, and two dartboards can be used. A large grill is prominent. Herein lies the key to their Sunday Beer Bust. The Beer Bust is from 2 p.m.-6 p.m. If no food is served, it costs \$6. If food is served, \$8.

The Eagle's third bar is in the back. A full bar, it has lots of room for mixing. Above the patio area,

a spruce tree stands next to ivy climbing a wall, planted four years ago. Below the tree, an elevated platform stands above a flagstone walkway. This area is used for auctions, and when the top is lifted once a year, for mud-wrestling.

Charitable organizations like the AIDS Positive Resource Center sponsor the Sunday Beer Busts. In the 23 years since its inception, the Eagle has been instrumental in well over \$1 million being raised.

Sunday Beer Busts are packed and worth checking out. During non-summer months, the Busts go through eight kegs of beer; during the summer, 16. Now that's a lot of beer! We'll drink to that!

The bar opens at Noon and closes at 2 a.m., seven days a week. Happy Hour is 4-8 p.m. weekdays, 50 cents off whatever you buy. The

bar is friendly to the biker crowd by offering them Happy Hour rates if they show their helmets. Daytime bartenders are Gil and Ron. Evening bartenders are Brian, Matty, Doug, Gary, Jerry, Tom, Rob and Armon. Friday nights, the Bay Area Cigar Buddies meet in the patio. The Defenders, an offshoot of the Catholic group Dignity, recently celebrated their 11th anniversary at the bar. The bar's website is sfegale.com.

Leather mainstream

On a recent visit, our bartender Gary Kenyon told us he's been employed there for 20 years. Gary began as a customer in 1981. He came on as bartender in July 1984. He's seen a lot of changes, and he knows the leather scene. Wearing leather doesn't bring you into the specialized groups within the lifestyle, he explains. It's comfortable and victimless. For some people, leather is a signature statement. For the Eagle, leather has



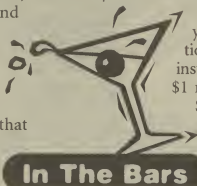
Sunday Beer Bust denizens include brothers Carlos and Danny Arcos (r).

been their mainstay clientele, at least until the new ownership took over seven years ago.

The music playing, heavy in bass, pulsates recurring rhythms with a driving beat. Most of the music played at the Eagle is rock 'n' roll. They play no disco. On Thursdays, they offer live bands starting at 10 p.m. Three to five bands will play.

Oh, one other thing. On Sundays, a bootblack is often available to shine boots and shoes. It's an old American military term, we're told, and not considered racist. You could have fooled us! ▼

The Eagle Tavern, 398 12th St., SF; Noon-2 a.m. (415) 626-0880



In The Bars

SF IndieFest

Arts cover

head that James Woods' emotionally volatile Mel is not going to be his daddy, the stage is set for a tearful blowout and bloody shootout.

In *Dandelion*, Kartheiser's Mason Mullich is betrayed by an even less reliable dad, while receiving temporary comfort in the arms of an emotionally unstable blonde girl named Danny (Taryn Manning). Filmed in an Aryan-Nation slice of rural America where speed outsells Prozac, by Tim Orr, whose expressive camera has heightened the stark beauty surrounding Southern poor folks in films by David Gordon Green. *Dandelion* uses an Eastern European sensibility to reconfigure the traditional *Romeo and Juliet* tale of

doomed lovers. (Roxie, 2/5 & 9)

Born in a Barn There's nothing as odd as preparing to laugh at another person's fetish, then finding yourself mildly seduced, if not completely won over. Elizabeth Elson's subtly hypnotic documentary, on people who like to pretend they're horses and have other people ride them, succeeds in making the case for pony play. Hosted by a leather-clad bear of a guy (Trigger), the film places special emphasis on how pony play provides a sexy, safe place for women. (Roxie, 2/9)

Made In Secret: The Story of the East Van Porn Collective "I want something that won't bore me, something with a story so far from dumb that I'll sit in the wet spot after I cum to see how it ends." That sounds like the credo of a very horny erotic film critic, but actually it's from a 1998 manifesto by a group of Canadian fags and dykes so unhappy with commercial porn they decided to band together to make their own. This will especially appeal to fans of Frameline's Canadian shorts programs. (Women's Building, 2/5 & 11)

X, Y A nicely realized, low-budget adaptation of local author Michael Blumlein's sci-fi fable about the loss of sexual identity.



Mormon boy-band seeks another member in mockumentary *Sons of Provo*.

Pole-dancer Frankie suffers a fall at her topless-club job and wakes up feeling that she's a he trapped in a female body. Gradually, X, Y pushes its exploration of male/female polarities to a terrifying if logical conclusion. Will appeal to fans of the 1998 transgender castration fantasy *Surrender Dorothy*. (Roxie, 2/5 & 13; Oakland, 2/11)

Sons of Provo Is this dose of pop culture from Mormon country a very subtle "mockumentary" or just a misfired bit of white-bread teen trash? The Mormons cry out to be properly parodied, but no one seems up to the challenge. *SLC Punk* did its blue-haired, beer-guzzling best, but pooped out before the final reel. *Latter Days* had all the ingredients: Mor-

mon missionary seduced by Tinseltown homo, but (despite the good services of Mary Kay Place) the Mormon-raised director opted for pop schmaltz over satire. Instead, we have this sort-of-comedy about a Mormon boy-band looking for a third member. I'll leave it to you to decide if director/star Will Swenson is the Tom Cruise of the Utah film scene. (Castro, 2/3; Roxie, 2/11)

Dead Birds If you've been starved for a good old-fashioned horror movie and *Cabin Fever* didn't do it for you, *Dead Birds* may tide you over until *Cursed*, the new Wes Craven/Kevin Williamson teen slasher, opens on February 25. Its twist is to set its five souls trapped

page 41 ►

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X, Y is a low-budget science-fiction fable about the loss of sexual identity.



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IMPORTANT SAFETY INFORMATION:

Do not take Reyataz if you are taking the following medicines: ergot medicines, Versed[®], Halcion[®], Orap[®], Propulsid[®], Camptosar[®], Crixivan[®], Mevacor[®], Zocor[®], rifampin, St. John's wort, AcipHex[®], Nexium[®], Prevacid[®], Prilosec[®] or Protonix[®]. Do not use Viagra[®], Levitra[®], Cialis[®], or Vfend[®] while you are taking Reyataz without first speaking with your healthcare provider. **This list of medicines is not complete. Discuss all prescription and non-prescription medicines, vitamin and herbal supplements, or other health preparations you are taking or plan to take with your healthcare provider.**

Tell your healthcare provider right away if you have any side effects or conditions, including the following:

- **A change in the way your heart beats** may occur and could be a symptom of a heart problem.
- **Diabetes and high blood sugar** may occur in patients taking protease inhibitor medicines like Reyataz.
- **Yellowing of the skin and/or eyes** may occur due to increases in bilirubin levels in the blood (bilirubin is made by the liver).
- **Rash** (redness and itching) sometimes occurs in patients taking Reyataz, most often in the first few weeks after the medicine is started, and usually goes away within two weeks with no change in treatment.
- **If you have liver disease**, including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like Reyataz.
- **Some patients with hemophilia** have increased bleeding problems with protease inhibitor medicines like Reyataz.

Changes in body fat have been seen in some patients taking anti-HIV medicines. The cause and long-term effects are not known at this time.

Common side effects of Reyataz taken with other anti-HIV medicines include: nausea, headache, stomach pain, vomiting, diarrhea, depression, fever, dizziness, trouble sleeping, numbness, and tingling or burning of hands or feet.

You should take Reyataz once daily with food (a meal or snack). You should take Reyataz and your other anti-HIV medicines exactly as instructed by your healthcare provider.

Please see important information about REYATAZ on the next page.

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*Undetectable is defined as a viral load of less than 400 or 50 copies/mL (depending on the test used).

[†]REYATAZ in combination therapy had a 1-3% rate of moderate-to-severe diarrhea.

[‡]People who have taken anti-HIV medicines before usually take REYATAZ with ritonavir once daily as part of their HIV combination therapy.

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ALERT: Find out about medicines that should NOT be taken with REYATAZ. Read the section "What important information should I know about taking REYATAZ with other medicines?"

Read the Patient Information that comes with REYATAZ before you start using it and each time you get a refill. There may be new information. This leaflet provides a summary about REYATAZ and does not include everything there is to know about your medicine. This information does not take the place of talking with your healthcare provider about your medical condition or treatment.

What is REYATAZ?

REYATAZ is a prescription medicine used with other anti-HIV medicines to treat people who are infected with the human immunodeficiency virus (HIV). HIV is the virus that causes acquired immune deficiency syndrome (AIDS). REYATAZ is a type of anti-HIV medicine called a protease inhibitor. HIV infection destroys CD4+ (T) cells, which are important to the immune system. The immune system helps fight infection. After a large number of T cells are destroyed, AIDS develops. REYATAZ helps to block HIV protease, an enzyme that is needed for the HIV virus to multiply. REYATAZ may lower the amount of HIV in your blood, help your body keep its supply of CD4+ (T) cells, and reduce the risk of death and illness associated with HIV.

Does REYATAZ cure HIV or AIDS?

REYATAZ does not cure HIV infection or AIDS. At present there is no cure for HIV infection. People taking REYATAZ may still get opportunistic infections or other conditions that happen with HIV infection. Opportunistic infections are infections that develop because the immune system is weak. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections. It is very important that you see your healthcare provider regularly while taking REYATAZ.

REYATAZ does not lower your chance of passing HIV to other people through sexual contact, sharing needles, or being exposed to your blood. For your health and the health of others, it is important to always practice safer sex by using a latex or polyurethane condom or other barrier to lower the chance of sexual contact with semen, vaginal secretions, or blood. Never use or share dirty needles.

Who should not take REYATAZ?**Do not take REYATAZ if you:**

- are taking certain medicines. (See "What important information should I know about taking REYATAZ with other medicines?") Serious life-threatening side effects or death may happen. Before you take REYATAZ, tell your healthcare provider about all medicines you are taking or planning to take. These include other prescription and nonprescription medicines, vitamins, and herbal supplements.
- are allergic to REYATAZ or to any of its ingredients. The active ingredient is atazanavir sulfate. See the end of this leaflet for a complete list of ingredients in REYATAZ. Tell your healthcare provider if you think you have had an allergic reaction to any of these ingredients.

What should I tell my healthcare provider before I take REYATAZ?**Tell your healthcare provider:**

- If you are pregnant or planning to become pregnant. It is not known if REYATAZ can harm your unborn baby. Pregnant women have experienced serious side effects when taking REYATAZ with other HIV medicines called nucleoside analogues. You and your healthcare provider will need to decide if REYATAZ is right for you. If you use REYATAZ while you are pregnant, talk to your healthcare provider about the Antiretroviral Pregnancy Registry.
- If you are breast-feeding. You should not breast-feed if you are HIV-positive because of the chance of passing HIV to your baby. Also, it is not known if REYATAZ can pass into your breast milk and if it can harm your baby. If you are a woman who has or will have a baby, talk with your healthcare provider about the best way to feed your baby.
- If you have liver problems or are infected with the hepatitis B or C virus. See "What are the possible side effects of REYATAZ?"
- If you have diabetes. See "What are the possible side effects of REYATAZ?"
- If you have hemophilia. See "What are the possible side effects of REYATAZ?"
- About all the medicines you take, including prescription and nonprescription medicines, vitamins, and herbal supplements. Keep a list of your medicines with you to show your healthcare provider. For more information, see "What important information should I know about taking REYATAZ with other medicines?" and "Who should not take REYATAZ?" Some medicines can cause serious side effects if taken with REYATAZ.

How should I take REYATAZ?

- Take REYATAZ once every day exactly as instructed by your healthcare provider. Your healthcare provider will prescribe the amount of REYATAZ that is right for you.
 - For adults who have never taken anti-HIV medicines before, the usual dose is 400 mg (two 200-mg capsules) once daily taken with food.
 - For adults who have taken anti-HIV medicines in the past, the usual dose is 300 mg (two 150-mg capsules) plus 100 mg of NORVIR® (ritonavir) once daily taken with food.

Your dose will depend on your liver function and on the other anti-HIV medicines that you are taking. REYATAZ is always used with other anti-HIV medicines. If you are taking REYATAZ with SUSTIVA® (efavirenz) or with VIREAD® (tenofovir disoproxil fumarate), you should also be taking NORVIR® (ritonavir).

- Always take REYATAZ with food (a meal or snack) to help it work better. Swallow the capsules whole. Do not open the capsules. Take REYATAZ at the same time each day.
- If you are taking antacids or VIDEK® (didanosine) Chewable/Dispersible Buffered Tablets, take REYATAZ 2 hours before or 1 hour after these medicines.
- Do not change your dose or stop taking REYATAZ without first talking with your healthcare provider. It is important to stay under a healthcare provider's care while taking REYATAZ.
- When your supply of REYATAZ starts to run low, get more from your healthcare provider or pharmacy. It is important not to run out of REYATAZ. The amount of HIV in your blood may increase if the medicine is stopped for even a short time.
- If you miss a dose of REYATAZ, take it as soon as possible and then take your next scheduled dose at its regular time. If, however, it is within 6 hours of your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose. It is important that you do not miss any doses of REYATAZ or your other anti-HIV medicines.
- If you take more than the prescribed dose of REYATAZ, call your healthcare provider or poison control center right away.

Can children take REYATAZ?

REYATAZ has not been fully studied in children under 16 years of age. REYATAZ should not be used in babies under the age of 3 months.

What are the possible side effects of REYATAZ?

The following list of side effects is not complete. Report any new or continuing symptoms to your healthcare provider. If you have questions about side effects, ask your healthcare provider. Your healthcare provider may be able to help you manage these side effects.

The following side effects have been reported with REYATAZ:

- rash (redness and itching) sometimes occurs in patients taking REYATAZ, most often in the first few weeks after the medicine is started. Rashes usually go away within 2 weeks with no change in treatment. Tell your healthcare provider if rash occurs.
- yellowing of the skin or eyes. These effects may be due to increases in bilirubin levels in the blood (bilirubin is made by the liver). Call your healthcare provider if your skin or the white part of your eyes turn yellow. Although these effects may not be damaging to your liver, skin, or eyes, it is important to tell your healthcare provider promptly if they occur.
- a change in the way your heart beats (heart rhythm change). Call your healthcare provider right away if you get dizzy or lightheaded. These could be symptoms of a heart problem.
- diabetes and high blood sugar (hyperglycemia) sometimes happen in patients taking protease inhibitor medicines like REYATAZ. Some patients had diabetes before taking protease inhibitors while others did not. Some patients may need changes in their diabetes medicine.
- if you have liver disease including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like REYATAZ.

- some patients with hemophilia have increased bleeding problems with protease inhibitors like REYATAZ.
- changes in body fat. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these conditions are not known at this time.

Other common side effects of REYATAZ taken with other anti-HIV medicines include nausea; headache; stomach pain; vomiting; diarrhea; depression; fever; dizziness; trouble sleeping; numbness, tingling, or burning of hands or feet; and muscle pain.

What important information should I know about taking REYATAZ with other medicines?

Do not take REYATAZ if you take the following medicines (not all brands may be listed; tell your healthcare provider about all the medicines you take). REYATAZ may cause serious, life-threatening side effects or death when used with these medicines.

- Ergot medicines: dihydroergotamine, ergonovine, ergotamine, and methylergonovine such as CAFERGOT®, MIGRANAL®, D.H.E. 45®, ergotrate maleate, METHERGINE®, and others (used for migraine headaches).
- HALCION® (triazolam, used for insomnia).
- VERSED® (midazolam, used for sedation).
- ORAP® (pimozide, used for Tourette's disorder).
- PROPULSID® (cisapride, used for certain stomach problems).

Do not take the following medicines with REYATAZ because of possible serious side effects:

- CAMPTOSAR® (irinotecan, used for cancer).
- CRIDVAN® (indinavir, used for HIV infection). Both REYATAZ and CRIDVAN sometimes cause increased levels of bilirubin in the blood.
- Cholesterol-lowering medicines MEVACOR® (lovastatin) or ZOCOR® (simvastatin).

Do not take the following medicines with REYATAZ because they may lower the amount of REYATAZ in your blood. This may lead to an increased HIV viral load. Resistance to REYATAZ or cross-resistance to other HIV medicines may develop:

- Rifampin (also known as RIMACTANE®, RIFADIN®, RIFATER®, or RIFAMATE®, used for tuberculosis).
- St. John's wort (*Hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort.
- "Proton-pump inhibitors" used for indigestion, heartburn, or ulcers such as AcipHex® (rabeprazole), NEXIUM® (esomeprazole), PREVACID® (lansoprazole), PRILOSEC® (omeprazole), or PROTONIX® (pantoprazole).

Do not take the following medicines if you are taking REYATAZ and NORVIR® together:

- VFEND® (voriconazole).

The following medicines may require your healthcare provider to monitor your therapy more closely:

- CIALIS® (tadalafil), LEVITRA® (vardenafil), or VIAGRA® (sildenafil). REYATAZ may increase the chances of serious side effects that can happen with CIALIS, LEVITRA, or VIAGRA. Do not use CIALIS, LEVITRA, or VIAGRA while you are taking REYATAZ unless your healthcare provider tells you it is okay.
- LIPITOR® (atorvastatin). There is an increased chance of serious side effects if you take REYATAZ with this cholesterol-lowering medicine.
- Medicines for abnormal heart rhythm: CORDARONE® (amiodarone), lidocaine, quinidine (also known as CARDIOQUIN®, QUINIDEX®, and others).
- VASCO® (bediril, used for chest pain).
- COUMADIN® (warfarin).
- Tricyclic antidepressants such as ELAVIL® (amitriptyline), NORPRAMIN® (desipramine), SINEQUAN® (doxepin), SURMONTIL® (trimipramine), TOFRANIL® (imipramine), or VIVACTIL® (protriptyline).
- Medicines to prevent organ transplant rejection: SANDIMMUNE® or NEDRAL® (cyclosporine), RAPAMUNE® (sirolimus), or PROGRAF® (tacrolimus).

The following medicines may require a change in the dose or dose schedule of either REYATAZ or the other medicine:

- FORTOVASE® (niraparase®) (saquinavir).
- NORVIR® (ritonavir).
- SUSTIVA® (efavirenz).
- VIDEK® (didanosine) or antacids.
- VIREAD® (tenofovir disoproxil fumarate).
- MYCOBUTIN® (rifabutin).
- Calcium channel blockers such as CARDIZEM® or TIAZAC® (diltiazem), COVERA-HS® or ISOPTIN SR® (verapamil) and others.
- BIAxin® (clarithromycin).
- Medicines for indigestion, heartburn, or ulcers such as AXID® (nizatidine), PEPCID AC® (famotidine), TAGAMET® (cimetidine), or ZANTAC® (ranitidine).

Women who use birth control pills or "the patch" should choose a different kind of contraception. REYATAZ may affect the safety and effectiveness of birth control pills or the patch. Talk to your healthcare provider about choosing an effective contraceptive.

Remember:

1. Know all the medicines you take.
2. Tell your healthcare provider about all the medicines you take.
3. Do not start a new medicine without talking to your healthcare provider.

How should I store REYATAZ?

- Store REYATAZ (atazanavir sulfate) Capsules at room temperature, 59° to 86° F (15° to 30° C). Do not store this medicine in a damp place such as a bathroom medicine cabinet or near the kitchen sink.
- Keep your medicine in a tightly closed container.
- Throw away REYATAZ when it is outdated or no longer needed by flushing it down the toilet or pouring it down the sink.

General information about REYATAZ

This medicine was prescribed for your particular condition. Do not use REYATAZ for another condition. Do not give REYATAZ to other people, even if they have the same symptoms you have. It may harm them. Keep REYATAZ and all medicines out of the reach of children and pets.

This summary does not include everything there is to know about REYATAZ. Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Remember, no written summary can replace careful discussion with your healthcare provider. If you would like more information, talk with your healthcare provider or you can call 1-800-426-7644.

What are the ingredients in REYATAZ?**Active Ingredient:** atazanavir sulfate

Inactive Ingredients: Crospovidone, lactose monohydrate (milk sugar), magnesium stearate, gelatin, FD&C Blue #2, and titanium dioxide.

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BOOKS

Success, compassion & generosity

'Selected Letters of Tennessee Williams, Vol. II' captures his voice

by Tavo Amador

I hate works... rooted in bitterness and disgust... I don't mind a work being dark if it is rooted in compassion." So wrote the great, openly gay American playwright Tennessee Williams (1911-83) to *New York Times* drama critic Brooks Atkinson in June, 1953. This is one of many fascinating insights contained in *The Selected Letters of Tennessee Williams, Vol. II: 1945-1957*, edited by Albert J. Devlin, co-edited by Nancy M. Tischler (New Directions, \$39.95). The correspondence covers the years in which his masterpieces *The Glass Menagerie* ('45), *A Streetcar Named Desire* ('47), and *Cat on a Hot Tin Roof* ('55) transformed the American theatre.

In the letter to Atkinson, a staunch Williams admirer, he praised lesbian author Jane Bowles' play, *In a Summer House*, which the critic hadn't liked. Williams regularly championed other writers, especially gays and lesbians. In addition to Bowles, he helped William Inge (*Picnic, Bus Stop*), Carson McCullers (*Member of the Wedding*), and Donald Windham (*The Starless Air*).

Although a jealous Mary McCarthy sneered that Williams was riding "A Streetcar Named Suc-

cess," (as if merited acclaim were shameful), the letters show he endured many disappointments. *Summer and Smoke* ('48), unfavorably compared to *Streetcar*, failed. *The Rose Tattoo* ('51) ran for 307 performances, but lost money, and *Camino Real* ('53), a work very dear to his heart, earned hostile reviews, resulting in a short run.

In '47, Williams met Frank Merlo. Their passionate relationship was often marked by angry separations, but Merlo provided an emotional anchor that Williams needed and valued. He never really recovered from Merlo's death of lung cancer in '61, the same year his last successful play, *The Night of the Iguana*, opened on Broadway. The letters also show Williams' tireless devotion to his older sister Rose, who had been lobotomized when young, because their parents considered her "boy-crazy."

Although he welcomed money from movie sales, he fought to keep the films faithful to his vision, with mixed results. In '50, Warners released a miscast, ghastly version of *Menagerie*, with a fake "happy" ending. In '51, he defended his screenplay for *Streetcar* against charges of immorality by censors. The rape survived, but references to homosexuality were cut and the ending altered. Much



of *Tattoo's* ('53) sexual comedy was eliminated, and New York's closeted gay prelate, Francis, Cardinal Spellman, labeled Williams' film *Baby Doll* ('56) "indecent." In *Time*, a Protestant clergyman called Williams "the high priest of merde."

Surprisingly, Williams doesn't seem to have seen Vivien Leigh's acclaimed Blanche in the London production of *Streetcar*, directed by her husband, Laurence Olivier, and had doubts about her starring in the movie. But after watching filming, he wrote to producer Irene Mayer Selznick, "Madame Olivier is nothing less than terrific. I was almost startled out of my 'sissy briches.'" He added that her

"poetically beautiful and touching performance has dominated the picture and given it a stature which surpasses that of the play."

Gay network

The letters reveal the gay and lesbian artistic network of the era. Inge, Jane Bowles, McCullers, and Windham are joined in these pages by Gore Vidal, Christopher Isherwood, Paul Bowles, E.M. Forster, and Luchino Visconti. After his success with *Other Voices, Other Rooms* ('48), Truman Capote pushed to meet Williams. About *Voices*, Williams wrote to his agent, Audrey Wood, "One third... is brilliant. The rest falls flat.... But he has the finest writing style of any of the new novelists." He wrote to McCullers about Capote, "His little face, as photographed by Cecil Beaton... has a look of pre-natal sorrow as if he were still in the womb and already suspected how cold the world is beyond the vaginal portals." He later referred to Capote and W.H. Auden as "the spiteful sisterhood," and wondered how Truman had missed "being the flower girl" at Rita Hayworth's wedding to Aly Khan in '49. The social-climbing, relentlessly self-promoting Capote would soon attack Williams as a "vulgar" writer and gloat over his failures.

Williams' productivity, in that pre-computer/pre-word processing age, is astonishing. He wrote full-length and one-act plays, short stories, (*Hard Candy*), poems (*In the Winter of Cities*), a novella (*The Roman Spring of Mrs. Stone*), rewrote earlier works, screenplays, and countless letters. All this while traveling everywhere to participate in the casting and staging of his plays, helping friends with praise and money, and supporting his sister, his

mother, various relatives, and hangers-on.

His assessments of Marlon Brando, Tallulah Bankhead, Anna Magnani, Helen Hayes, Miriam Hopkins, and other stars are illuminating. He's candid about his alcohol dependency. With the possible exception of Elia Kazan, he's unflinchingly honest. The straight Kazan directed the stage and film versions of *Streetcar*, the stage productions of *Camino Real* and *Cat*, and *Baby Doll*. Williams trusted his judgment completely, even changing the third act of *Cat* to address his concerns, thereby improving the play tremendously. Perhaps because of this close relationship, Williams would defend Kazan's notorious Congressional testimony in '52, in which he betrayed colleagues who may have been Communists. Williams wrote to his grandfather that Kazan did what he "thought was right." It's hard to tell if Williams was being disingenuous or naive. His longtime publisher, James Laughlin, rejected Williams' argument, claiming Kazan's testimony showed love of "money and fame," adding that he hoped they would make him miserable.

These letters, superbly annotated, capture Williams' unique voice, his understanding and acceptance of human frailty. They offer an amazing insight into the creative processes of the era's dominant playwright, arguably American finest. Anyone interested in the theatre or in the struggles of an openly gay artist during an especially homophobic time, and anyone who enjoys the wit and poignancy of an astute observer of the human comedy, will find this collection impossible to put down, and will give it a permanent place in their library. ▼

Backstage

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ercise," Warren said. "You can't do anything cheap, so you have to feel that the choices you're making are earned and acceptable to the person you're playing. There's a heightened level of responsibility.

"Of the three pieces we've done, this one is much more character-driven than what we've done before. It's also the most personal and poignant."

For more info on *Are We Married Yet?*, call 388-5208 or go to marintheatre.org.

All in the family

In Steve Murray's *Rescue and Recovery*, divorce doesn't keep former spouses from providing each other with dating tips. Not even the fact that former husband Cameron is now dating men keeps

Janie from providing romantic advice. But the advice takes on a new intensity when Cameron falls for a hot younger man who is a big-time Mr. Wrong.

First staged in 1999 in Atlanta, where Murray is a TV and movie writer for the *Atlanta Journal-Constitution*, *Rescue and Recovery* will make its West Coast debut Feb. 5 at the New Conservatory Theatre Center. Christopher Jenkins, whose NCTC credits include *Avow* and *Legion*, is staging Murray's play as part of the theater's 10th annual Pride series.

For ticket info, call 861-8972 or go to nctcsf.org.

Short scenes

→ Comedian/solo artist Marga Gomez will bring her wicked self to San Jose Rep for a Feb. 14 performance. Part of the proceeds from *Marga Gomez: The First Complete Season Live!* will

benefit the Red Cross' Tsunami Relief Fund. Call (408) 367-7236 or go to sjrep.com.

→ In Impact Theatre's *Othello*, Shakespeare's Moor becomes an African-American lesbian military leader. Skyler Cooper plays the title role in director Melissa Hillman's production. Performances begin Feb. 11 at LaVal's in Berkeley. Call (510) 464-4468 or go to impacttheatre.com.

→ Tim Miller is returning to SF with his latest one-man show for a short run at the Yerba Buena Center. In *US*, playing Feb. 17-19, Miller comes out of the closet as a musical show queen, while finding ways to use his Broadway passions to comment on the politics of the day. Call 978-2787 or go to ybca.org. ▼

Richard Dodds can be reached at BARstage@aol.com.

Out There

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public screening at the memorial tribute, with special remarks by Congresswoman Barbara Lee. She is so great.

It will be the first theatrical showing of *Chisholm '72: Unbought and Unbossed*, a biographical documentary of the life of Congresswoman Chisholm and her bid as the first African American woman for the US Presidency, in 1972. Filmmaker Shola Lynch will introduce the documentary; Congresswoman Lee and Supervisor Duffy will address the audience. Congresswoman Chisholm died on January 1, 2005, at the age of 80.

"Shirley Chisholm was my first boss and an incredible mentor and role model," said Supervisor Duffy, who worked as an aide to Chisholm from 1976-79. "So many people approached me following her passing, so I asked Bar-

bara Lee, who worked on Chisholm's trailblazing 1972 presidential campaign, to help me put together a real celebration of her spirit and legacy."

Chisholm '72 features archival footage, interviews with supporters, opponents and observers, and Chisholm's own commentary. Among those interviewed are author/activist Amiri Baraka (then known as LeRoi Jones); Black Panther founder Bobby Seale; and former Congressmen Reverend Walter Fauntroy and Ronald Dellums.

"I think the important thing that comes out of this film or from her story is her spirit and her desire to participate," said Lynch. "Chisholm showed with such great courage and resolve what a huge difference it means simply to participate." Film screening at 11:30 a.m.; tributes at 1 p.m. KQED-TV (Ch. 9) will then air *Chisholm '72* on Sun., Feb. 13, at 10:30 p.m. ▼

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Salvation through photojournalism

'Born into Brothels' is a children's crusade out of poverty

by David Lamble

There are rats snacking on garbage in the opening frames of *Born into Brothels*, a shockingly raw and startlingly beautiful slice-of-life documentary from HBO films that is up for a Best Documentary Oscar. The place is the red-light district of Calcutta, the Indian city that has long been a symbol for the most abject and degrading forms of urban poverty. Even by Calcutta standards, the red-light district, a labyrinth of garbage-strewn alleyways and fetid cubbyholes in which virtually every vice known to humankind is available for a price, is a sad and dangerous place.

As our eyes become accustomed to the low levels of light and the brightly-colored clothes that are a perverse badge of poverty, we hear a young female voice explaining the facts of her life. "The men who enter our building are not so good." The girl, on the cusp of puberty, knows just what is expected of her by the adult women at whose pleasure she prepares meals and hauls water around the clock. "The women ask me, 'When are you going to join the line?'"

Zana Briski is a London-born photojournalist who first documented the plight of lower-class Indian women in a much-praised story on female infanticide. Realizing that she had to live in the red-light district to gain the trust of the female prostitutes, Briski started hanging out with the women between clients, "joking, playing, experiencing the tediousness and the volatile emotions that erupt where women find themselves trapped in an inescapable world, forced to sell affection in order to live and care for their children."

As she mingled with their



As one little girl observes about her never-ending labors, 'One has to accept life as being sad and painful.'

mothers, Briski found the children grabbing at her camera. They called her "Zana Auntie." Soon she bought them their own cameras, marveling at how each child found his or her own unique take on the chaotic world around them. Since virtually every activity in the red-light district is illegal, Briski and her video partner Ross Kauffman learned not to point their cameras at the violence that was forever erupting between the women, their abusive clients or drug-wasted husbands. But the children tended to throw caution to the wind, snapping candid, revealing pictures of passersby even when ordered not to. Eventually, as "Zana Auntie" got her kids' pictures into world-class exhibitions, she started wondering if their special way of seeing might be a ticket out of poverty.

As we get to know the kids — the roly-poly Avijit is a photogra-

phy professor trapped in a 12-year-old's body, 10-year-old Kochi snaps portraits of zoo animals with futures as bleakly preordained as those of her and her family, the wide-eyed young Manik trades his passion for flying kites for the joys of composing his shots — we start to root for Briski's attempts to get the Indian bureaucracy to spit out

the vital pieces of paper (birth certificates, ration cards, proof of an HIV-negative status) that can be the kids' passports to good schools and possible real lives as doctors, lawyers, teachers, and yes, even photographers.

Born into Brothels spares us not only the hookers with hearts of gold — several of the mothers and

grandmothers are reluctant to let go of the children they see as their retirement savings — but the kids themselves have moments when their will to succeed falters. Briski, in pleading for his admission to a good school, explains that Avijit has developed a fierce ego that could carry him as easily to a life of crime as to some plum job in academia. Ultimately, *Born into Brothels*' eight adorable urchins suffer their share of hard knocks, and, at film's end, only three are firmly on the road out of destitution and addiction.

Born into Brothels provides a peek at Indian prostitution that is unsentimental and profane. The women swear at the kids like drunken sailors. The film gives a refreshingly unromantic glimpse into the real reasons (including caste and religious bigotry) that the cards are so stacked against children from many Third World countries. As one little girl notes about her never-ending menial labors, "One has to accept life as being sad and painful."

Ironically, a day-trip where Briski takes her charges for a romp at the beach reminds us of fate's fickle finger, as the children splash without a care through the then-gentle waves cascading across the Bay of Bengal from a pre-tsunami Indian Ocean. (Opens Friday.) ▼

Bette Davis at her best

'The Letter' is newly out on DVD

by Tavo Amador

A critic once wrote of Bette Davis' films for Warners in the '40s that they were "like grand opera, only the people are thinner." That assessment is especially true of *The Letter* ('40), based on gay author W. Somerset Maugham's story and just released in DVD. It's set in British-ruled Singapore, and begins excitingly with Leslie Crosby (Davis) shooting a man. She empties the pistol as he staggers down the steps of her verandah and dies. Soon, her husband Robert (Herbert Marshall) and their close friend, attorney Howard Joyce (Robert Stephenson), arrive to console her and learn what happened. With admirable composure, Leslie relates how she shot Jeff Hammond, a friend, because "he tried to make love to me." She admits that once she started firing, she couldn't stop.

Although Howard is sympathetic, he explains that she will have to face a trial, especially since there are no eyewitnesses. She understands, and they leave for town that very night. A few days later, Howard's law clerk Ong (Keye Luke, best known as Charlie Chan's son in that popular series of B-pictures) explains that a letter exists which may prove embarrassing to Mrs. Crosby. Ong shows Howard a copy of the letter, which suggests that Leslie had invited Jeff over that night, and that their relationship was more intimate than she had stated. The original, says Ong, is in the possession of the dead man's Eurasian widow (Gale Sondergaard). She will sell it to the Crosbys for the staggering sum of \$10,000, but only if Leslie brings the money herself.

Shaken, Howard confronts



Leslie, who initially denies the letter's authenticity, but when faced with the possibility that it will be given to the prosecution, confesses that she had asked Jeff over, to ask his help in purchasing a gun as a birthday gift for her husband. She insists he had been drinking and made the unwelcome advances. Howard, however, is now skeptical. She finally admits that she and Jeff were having an affair. She was mad with jealousy over his "horrible" wife, whom he truly loved. When he tried to end their liaison, she shot him. Now she is worried about her husband, whom she doesn't want to hurt. Howard agrees that Robert, who loves and trusts Leslie, would be shattered by this revelation. He therefore mentions the letter to Robert, but is vague about the contents and the cost of purchasing it. Naively, Robert authorizes Howard to act on his behalf.

After Leslie's acquittal, Robert is shocked at how much the letter costs, almost every cent he has. He realizes that Howard risked his professional reputation in obtain-

ing it. Suspicious, he confronts Leslie and Howard. The truth wounds him deeply, but he's willing to forgive Leslie. During a passionate embrace, he asks if she now truly loves him. She says she does, but, moments later sobs, "With all my heart, I still loved the man I killed." The denouement is richly melodramatic.

Davis is mesmerizing, embodying anger, shame, pity, remorse, passion, desperation, hypocrisy, with a coiled tension. All of the familiar mannerisms (except for the cigarettes) are present, but they seem innate to Leslie, a woman clearly on the edge. Only Davis' total conviction could make her meeting with the widow compelling. In lesser hands, the scene would be a howler. Marshall, whom Davis would again betray in *The Little Foxes* ('41), is touching. Stephenson is terrific, caught between friendship and professional ethics. As the Eurasian widow, Sondergaard is costumed like Princess Turandot. She utters only a few lines in Chinese, but looks poised to sing "In questa reggia" at any minute. Director William Wyler, who was strong enough to effectively channel Davis' flamboyance, keeps things moving briskly. The racism inherent in Hollywood at the time (and in the British colonies) is kept to a minimum, but is nonetheless present. Max Steiner's score is appropriately lush and emotional. The movie forces a suspension of disbelief very much like a fine production of *Norma* or *Medea* does, and Davis gives what is probably the finest dramatic performance of her career. She received a Best Actress Oscar nomination, losing to Ginger Rogers' *Kitty Foyle*. ▼

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SF IndieFest

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in a haunted-house drama in the middle of the Civil War.

It's 1863 in rural Alabama, and a band of good-looking rascals (in a cast headed up by 20something heartthrobs Henry Thomas and Patrick Fugit as Confederate deserters) shoots up a small-town bank. It's a scene with all the blood-spurting special effects that a recovering Sam Peckinpah addict could desire. Fugit's Sam is wounded in the escape, and the gang (including token girlfriend Annabelle/Nicki Lynn Aycox) decides to stop over at a suspiciously deserted old mansion, guarded by a human corpse masquerading as a scarecrow.

Director Alex Turner and screenwriter Simon Barrett keep the horror touches on a slow-simmering back-burner until midway through the film, when important characters start to turn up missing. Employing a clever series of racially-tinged motifs — including the specter of the ghost of a plantation owner torturing his slaves as a way of reviving his dead wife — *Dead Birds* has us panting for an orgy-of-bloodletting climax that it can't quite deliver. Despite missed opportunities (notably in the erotic department, with its terrifically nubile cast), the movie delivers a *Twilight Zone*-worthy ending that beats the pants off *The Village*. (Closing Night, Roxie, 2/13)

Dear Pillow This Austin-based erotic drama set in the tacky confines of a suburban apartment



Dear Pillow is an erotic drama.

complex features a shaggy-haired horny teen, a veteran male sex-writer, and a female who gets off by talking dirty to men. The intriguing premise is marred only somewhat by minimal production values and a cheesy video look. The teen, fired for jerking off at his supermarket bag-boy job, joins the adults to form a trio who try to surpass each other's masturbation fantasies. As the sex writer complains to the kid, "You don't drink coffee, you don't smoke cigarettes, and you're a virgin. If you didn't drink beer, we'd never be able to hang out together." (Women's Bldg., 2/4; Roxie, 2/11; Oakland, 2/13) ▼

Info at www.sfindie.com.

SF JAZZ season

◀ page 29

birthday. Pianist Chick Corea, vibraphonist Gary Burton, saxophonists Joshua Redman, Kenny Garrett, Nicholas Payton and bassist Christian McBride are celebrating the man who has played with everyone from Louis Armstrong to Parker, Monk, Miles Davis and Coltrane.

There are some terrific vocalists on deck as well. Besides Horn and Bridgewater, the Manhattan Transfer is swinging into town, and the amazing Madeleine Peyroux (think Billie Holiday and Patsy Cline) will be making good on the promise of her two phenomenal CDs.

One of the most innovative

breakout groups in years, The Bad Plus, will focus on "new standards" by the likes of The Pixies, Nirvana and Black Sabbath. On the same bill, visionary pianist Christopher O'Riley will showcase his repertoire that ranges from Bach and Ravel to Radiohead.

The Preservation Hall Jazz Band and the Mingus Big Band have their own evenings, too, showcasing the legacies of traditional New Orleans music and the quirky genius composer of "Goodbye, Porkpie Hat."

Full schedules are available on the user-friendly website www.sfjazz.org, and tickets can be purchased without a surcharge at the SFJAZZ Store, 3 Embarcadero Center, Lobby Level. Further info is also available at (415) 776-1999. ▼

Sundance report

◀ page 30

maricon, which is faggot in Spanish. Griffith was humiliated, beating Paret up so badly that Paret slipped into a coma and died nine days later.

Fans of the teen drama (*Heathers* division) have a couple of treats in the offering. *Brick* by Rian Johnson's takes a veteran cast headed up by Joseph Gordon-Levitt, Noah Fleiss, Lukas Haas and Richard Roundtree, and places them in a noir-inspired high-school crime caper. Director Marcos Siega's *Pretty Persuasion* is about a 15-year-old girl who accuses her teacher of sexually assaulting her. "You're not really sure if she's telling the truth or if she had an ulterior motive. It's a satire, and by definition, it exposes those public and private morals that were ripe for the picking."

In a scene from *Pretty Persuasion*, a pretty and pretty clueless white girl lectures a frightened

Middle Eastern immigrant. "You know, there's a lot of resentment in this country towards the Middle East, a lot of stereotypes floating around, which I don't really think are true. In the short amount of time I've known you, you haven't tried to bomb anybody, and you currently smell OK to me."

In the auspicious comeback department, openly gay director Ira Sachs, who wowed fans of experimental drama with his off-kilter tale of two young men whose lives head in opposite directions after a one-night stand (*The Delta*), returns with another sexually charged drama set in his hometown of Memphis. "Forty Shades of Blues is the story of a young, beautiful Russian woman living in Memphis with a legendary music producer. The film tells the story of her affair with his estranged son. Memphis was a wonderful place to shoot. I haven't lived there in 19 years, but I know it very well, from the inside. I think it's a small-town-boy-makes-good kind of thing." ▼

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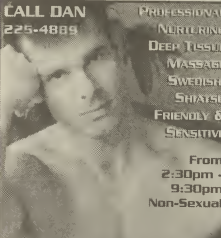


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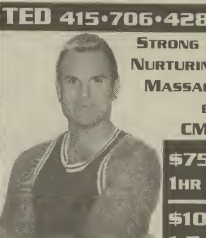
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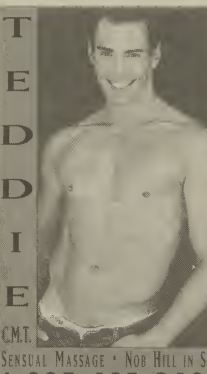


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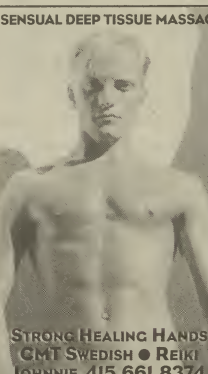
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BAREBACK?

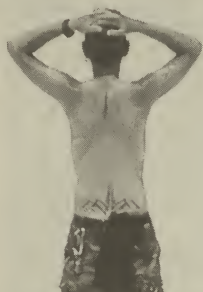
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E05

ASIAN TOP

\$80/\$100 * JIM 269-5707

E06

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28 GWM 6' 190lbs 32wst Big Legs
7" cut Hot BubbleButt CleanCut

Masculine Versatile In/Out 24/7

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E05

FIREFIGHTER

6'1", 175#, VGL stud, 32 yo, muscled.
Call Jeff at 1-888-699-2325

E05

MUSCLE S&M

TOP

Farmer, 6', 32 yo, well hung. Call
Brad @ 415-596-4184

SF calls only.

E05

LEATHER TOP!

Light to heavy sensual SM
handsome experienced w/dungeon

TOM 415-487-1296

E07

GERMAN JOCK 24

Friendly Vers. 415 929-9224 Mike

E06

THOMASESCORT.COM

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E05

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E07

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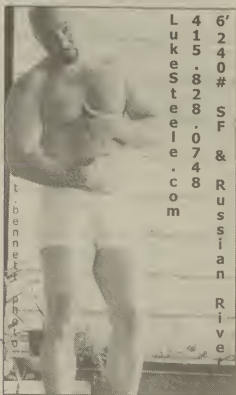
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SERVED!

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PERSONALS

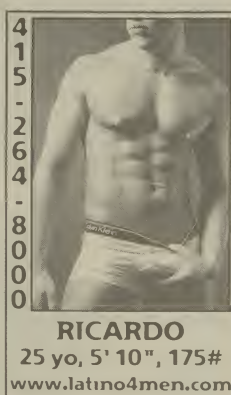
MODELS/ESCORTS



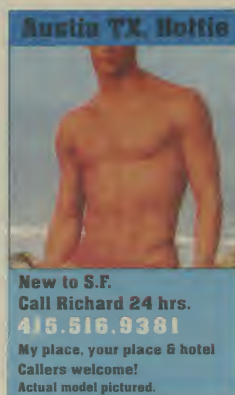
6' 2 40# SF & RUSSIAN RIVER
415-828-0748
Lukesteel.com



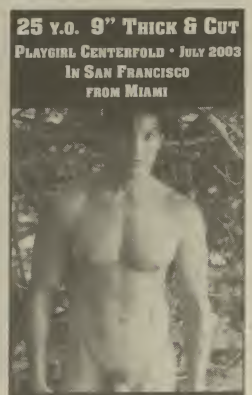
LONG and THICK
9x7
5'11"
190 lbs
(SOLID)
MASCULINE
FRIENDLY
HONEST
SF & SCOTT STANTON
Bay Area 323.868.5726



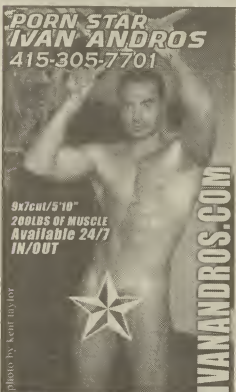
RICARDO
25 yo, 5' 10", 175#
www.latino4men.com



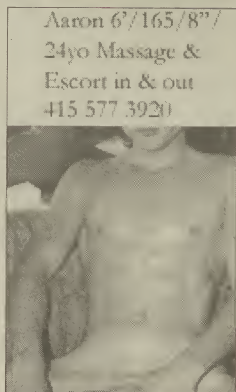
Austin TX, Hollie
New to S.F.
Call Richard 24 hrs.
415.516.9381
My place, your place & hotel
Callers welcome!
Actual model pictured.



25 y.o. 9" THICK & CUT
PLAYGIRL CENTERFOLD • JULY 2003
IN SAN FRANCISCO
FROM MIAMI



PORN STAR
IVAN ANDROS
415-305-7701
9x7cut/5'10"
200lbs of MUSCLE
Available 24/7
IN/OUT
IVANANDROS.COM



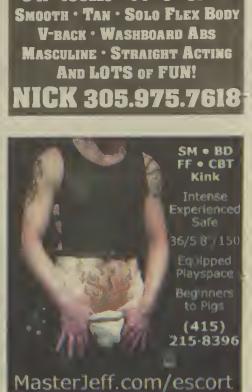
Aaron 6'/165/8"/
24yo Massage &
Escort in & out
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V-BACK • WASHBOARD ABS
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#1 Rated Escort in S.F.
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\$5
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FEBRUARY 20
9 P.M. TO MIDNIGHT
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Tired of seeing things in black and white?
So are we.

Now you can have your ad in full sassy

COLOR, that's right, **COLOR**!

Get down with your bad ass self,
sweet momma!

Oh Steve, you're such a pistol!



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Preview each guy before you decide to connect live!

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Other Local #'s
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FREE TRIAL
CODE: 2160

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Hook-up Discreetly. 18+.
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Terry Photo Bodybuilder Men Now
Showing At "The Gym" - 2275 Market
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SF Tues/Sat 12pm-7pm

MUSIC LOVER SEEKS SAME!

GWM, professional, 54, HIV-, brn
hair & eyes, 5'11" av build, Loves the
symphony, singing and Sunday New
York Times. ISO fellow music afi-
cionado in his 30's or 40's, HIV-, at-
tractive, upbeat attitude & playful
wit! San Jose or San Francisco Bay
Areas preferred. Visit <http://gaymillionairesclub.com> client ad 2738 (FREE)

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 - Voice Mail
- 24 Hours
\$2.00
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PRIVATE SESSIONS ALSO AVAILABLE
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QUIET, THOUGHTFUL GUY WANTED FOR LTR

Attractive GWM HIV- age 59, 5'10"
easy-going, educated, genuine, inter-
ested in the arts, theater, travel, and
the outdoors seeks HIV-, age 30-40s,
politically liberal, self-accepting, out,
and happy to be gay. Seeking a
quiet, thoughtful guy who leans to-
ward the submissive side in a rela-
tionship. Visit us online today and
see Ad Code 2750.
(FREE to respond)
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BAR TALK

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Don't want to use the #900 line? Use BLOCK OF TIME™ You can purchase time on our system by calling 1-800-321-6845 and requesting a 10, 20, 30, or 60 minute Block of Time™ with discounts of up to 20%. The cost is \$1.99 per minute and you may use your Visa, MasterCard, Discover, or American Express card. You will be able to respond, browse, and retrieve messages by using your Block of Time™ account from any touch-tone phone! Available only on touch-tone telephones. You must be at least 18 years old to call.

PARTING GLANCES

Cliff's Variety - Friday 1/20 4pm
Me on cell phone at front door. You very cute,
long black overcoat and sharp green slacks look-
ing at daily calendars. Hope you can fit "me" in
your schedule!
☎ 71479

New Years Day @ Cafe Flor
I got up and offered you my table. You said
Happy New Year. Perhaps I should have had
another cup of coffee?
☎ 71467

SEEKING RELATIONSHIP

I'm Glad I'm not Young Anymore
What? At 67 I don't feel the need to downplay my
age. White hair 5'5" blue eyes seeks men of
color. I'm easy to reach in Haight area only.
☎ 71476

Older Cigar/Pipe Smokers
LM 48, 6', 165lbs. seeking an older man who
regularly smokes cigars or pipes who enjoys lots of
cuddling, deep kissing & other oral pleasures.
Please, no gay scene, games, S & M. All types
welcome.
☎ 71480

SEEKING ADVENTURE

Versatile Bondage Or SM Player
Caucasian, mid-30s, no facial/some body hair,
muscular and beefy for Asian. Prefer like-minded:
safe, intense and erotic BDSM in addition to or in-
stead of vanilla. Your place. Discrete.
☎ 71473

Whip Mate Wanted
GWM, 60s, bondage lover seeks suspension rack,
whip/paddle and oral freaks. Top, bottom or
switch, HIV- and serious. Limits. My place in
Delta (707) 374-0071 or (951) 963-5368
☎ 71469

Mature GWM Bottom 4 Black Men Top
Looking for well endowed Black men to plow my
ass - Me = 50's, 125lbs - 5'6 Goatee
☎ 71475

Truckers Serviced
In your truck or rest stop by bottom bear, 44,
5'9", 210, beard, hairy, HIV-. Any age 25-65.
Very oral, greek passive, submissive. One or more at
a time.
☎ 71472

White Ass Needs Fucked
I'm on my belly for you to mount, plow,
50/51" 175# shaved head - brown trim beard,
tan line, muscular ass, any age/race.
☎ 71474

Very Good Looking Bottom Latino
In his 30's ISO B or Gay top, handsome, clean,
serious, healthy 25-45yo guys for friendship and
fun. Any race and a big tool.
☎ 71470

Spank Your Butt
Hot, masculine top, 38, 5'11" 175#, seeks well
built bottom with nice ass for over the knee spank-
ing, role playing and plowing your ass
☎ 71471

Discreet, Sincere, Retired
Gentleman near downtown Oakland seeking simi-
lar men fr daytime play. I'm 50, 5'9", 180, bald-
ing, Black. All races welcome. Phone required.
Serious only.
☎ 71462

Onyx 10 inch Dick
Let's fuck onyx is waiting 10 inch dick tick in
search of: horny, gorgeous guys
☎ 71465

Tall and Thin Top
Looking for hungry holes. SF and East Bay.
☎ 71464

ISO Stroking Buddy
Mature WM into uninhibited, extended jo and self-
pleasuring seeks same for wallowing together (physical
contact not necessary) in supercharged male ener-
gy. Toys, etc. Ok
☎ 71468

ISO Sex Partner Man to Man
To share erotic massage, j/o, oral, porn. No
drugs. Poppers and mild alcohol Ok.
☎ 71466

FETISHES

A Foreskin Freak
If you're proud of your foreskin and love having it
worshipped, then I'm your guy. Me: goodlooking,
cuddly & physically sensational black ex-marine.
☎ 71478

Muscle Butts Explored
WM, 41, gently, expertly probes bodybuilders and
other athletes' laud, muscular, quivering butt
cheeks. Slow, talented finger. Loud moans a
plus.
☎ 71477

FF Top ISO FF Bottom
I'm WM, 6'1" 174#, want slim/thin bottom
w/bld, hungry hole craving attention. I'm experi-
enced, 60's, and love to work on ass-holes. You
must have trim waist-line.
☎ 71481

2005 Drag Queens Ravish Oohs
Me Mr. Jxxx, st, Iso Drag-Queens 21-40 only for
69 all day, French-Greek-No drugs, just whoopee,
black nylons, g-strings, black dress.
☎ 71463

BAR TALK

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CATEGORY

- Parting Glances ☐
Seeking Relationship ☐
Seeking Adventure ☐
Lesbian ☐
Fetishes ☐
Couples ☐
Others ☐

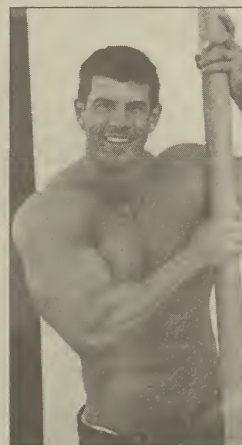
Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

Name _____ Daytime Telephone _____
Address _____ Evening Telephone _____
City _____ State _____ Zip _____

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. **One ad per customer per week.**



www.bayareareporter.com

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 626 473-2765 or
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 You - Hot, 18-35, in shape. Like sex
 & showing off + Making \$\$\$. Call now
 for an interview. Also looking for bears.
 Call us at 415-777-9070.
 www.factoryvideos.com

XXX WEB

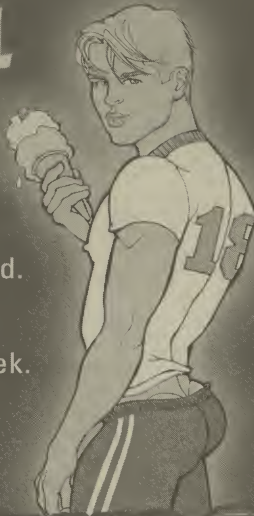
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 you are!



THURSDAY FEBRUARY 3RD

SOUTH OF MARKET

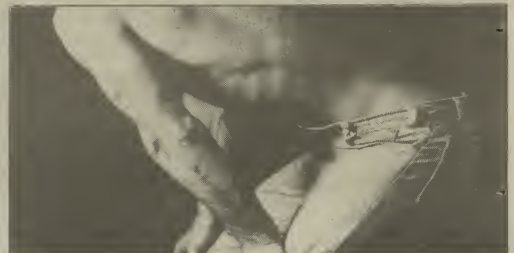


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